

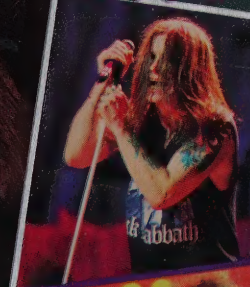
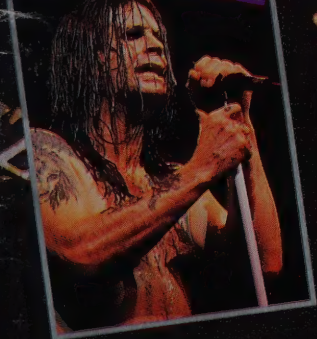
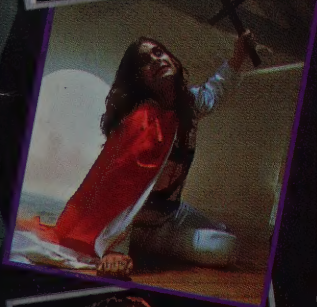
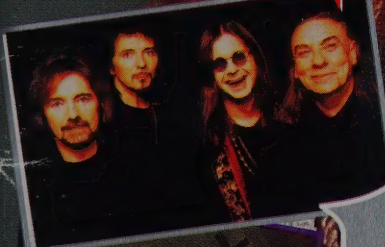
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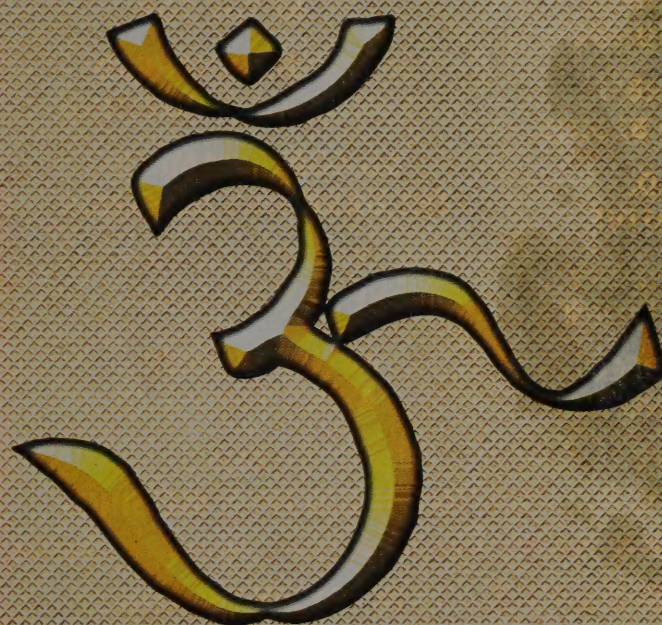




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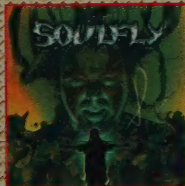
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Evan Honig

#### NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 211  
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#### CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Lou O'Neill Jr., Jeff Kitts, Anne Leighton, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers.

#### CONTRIBUTING PHOTOGRAPHERS

Nick Charles, Tony Cutajar, Annamaria DiSanto, George DeSota, Rick Gould, Ross Halfin, William Hames, Nader Hashimoto, Glen LaFerman, Robert John, Gene Kirkland, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Greg Maston, Jeffrey Mayer, Lynn McAfee, David McGough, Ken Settle, Starfile, Anthony Stroppa, Jodi Summers, Jeff Tisman, Marty Temme, Chris Walter/Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

#### ADVERTISING REPRESENTATIVES

##### NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz  
441 Lexington Ave., Suite 1203  
New York, NY 10017 • (212) 490-1715

##### ADVERTISING SALES:

Ilko Nechev • (212) 490-1617

##### WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates, P.O. Box 9252  
Calabasas, CA 91302 • (818) 222-7516

##### ADVERTISING MANAGER

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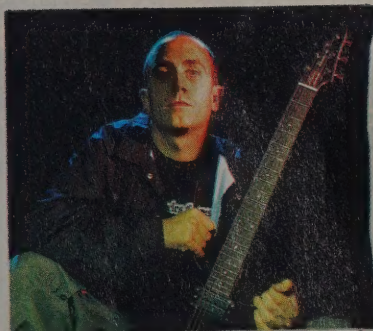
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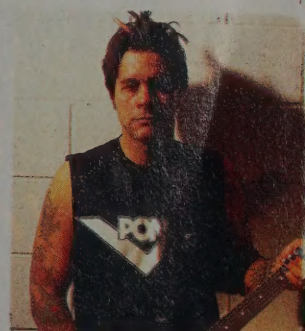
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## TOP 100

Thank you for your Top 100 list of heavy metal bands. I found it very informative and interesting. I didn't even know about bands like UFO, Budgie and Mountain prior to reading their names on your list. I went out and picked up a copy of UFO's greatest hits, and it rocks! That Michael Schenker can certainly play guitar. Keep up the good work.

Ron  
St. Paul, MN

I've been going over... and over... and over your All Time Top 100 Heavy Metal Bands list. Verry interesting. You certainly do seem to favor pretty boy hair farmers over Scandinavian Dark Metal masters, don't you? No real surprise there. But, c'mon, isn't it a bit of an insult to the "real" heavy metal community to even include the likes of Creed, Poison and Dokken on such a list? They're about as "metal" as Britney Spears!

Brett  
Pensacola, FL

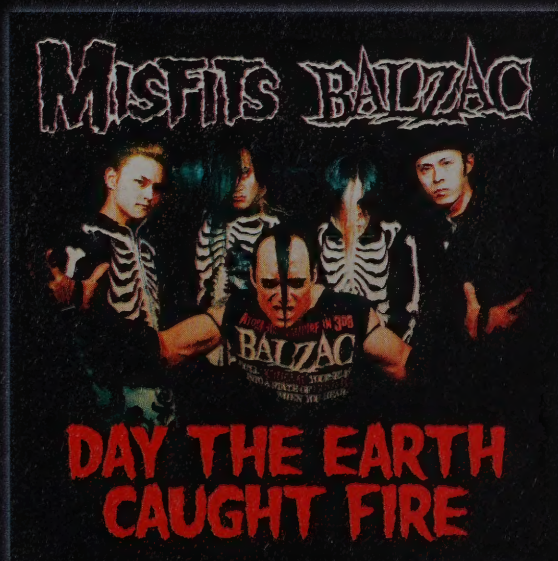
Black Sabbath third? I say again, BLACK SABBATH...THIRD?? How can any comprehensive and quasi-intelligent list



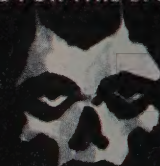
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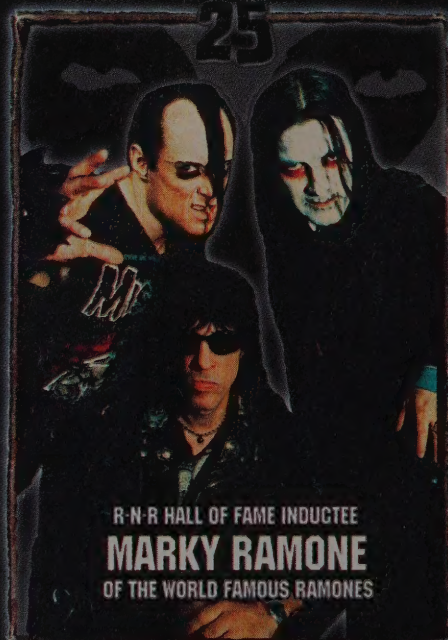
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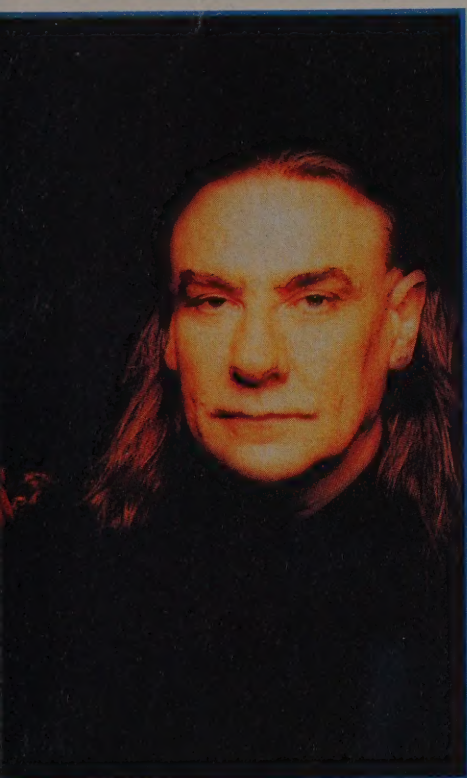
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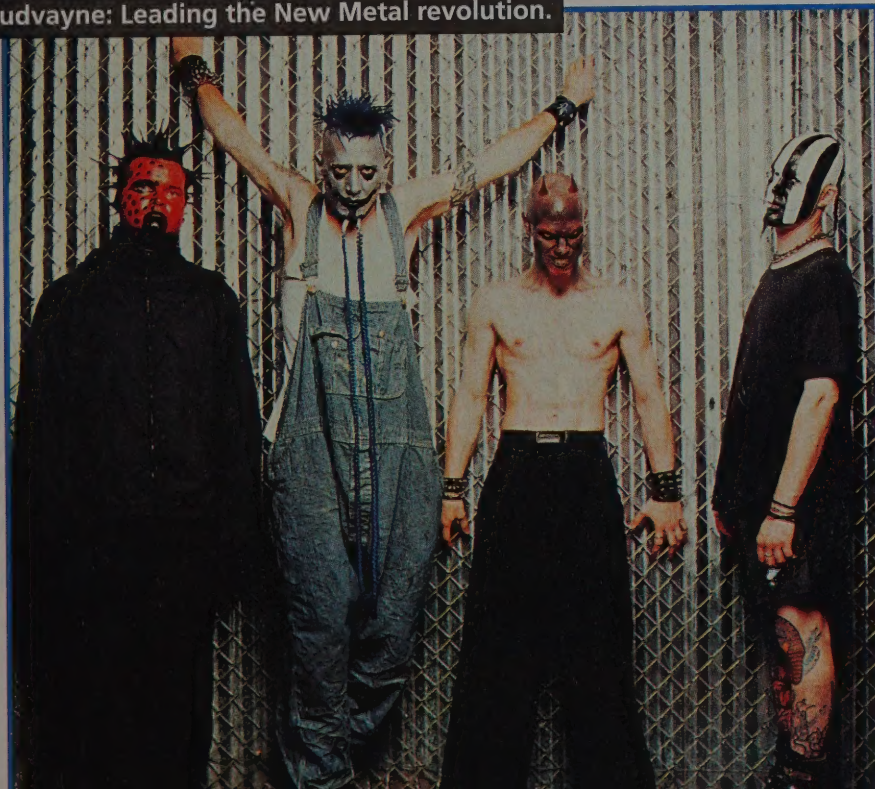
of all-time heavy metal bands place the all-mighty Sabbath in third place? I can understand an argument with



Zeppelin—who in my mind are more of a pure rock band than a metal band—but having the Sabs finish behind those three-chord hacks in AC/DC is simply beyond belief. You've got to be kidding me.

Dusty  
Austin, TX

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Why are you so prejudiced towards "old" heavy metal bands. In your All-Time Top 100 list all of today's great bands—like Disturbed, Sevendust and Staind—are way down on the list. How can you tell me that never-heard-of-'em bands like Humble Pie and Thin Lizzy are better than them? Open your ears and start realizing that we're living in the

21st Century... not 1978.

Brenda  
Huntington, NY

## SHOCK ROCK SHLOCK

It's really too bad that so many of today's top bands believe that they've got to paint their faces and wear outrageous stage gear in order to get noticed. I mean it's turned into an entire shock-rock movement. You have Manson, and Slipknot, and Crossbreed, and Mudvayne and Mushroomhead. When is it all going to stop? I'm not questioning the musical talent of any of these groups, but I have to wonder what they are "masking" in an artistic sense.

Pete  
Hoboken, NJ

I truly pity all of those who chose to dismiss great bands like Slipknot and Mudvayne because of their appearance. We've just come through a generation of bands like Nirvana and Pearl Jam where the artists involved thought dressing up to go on stage meant putting on a less-dirty T-shirt. I am so thankful that a number of today's bands have taken up the noble tradition of bands like Kiss who always knew that a big part of rock and roll was showmanship.

Andrea  
Sacramento, CA

So now Slipknot has "peaked," huh? So now the band you put on your cover a dozen times over the last few years is



Linkin Park: The most successful band on earth.



"over," huh? Well, get this straight buster! Slipknot reign of terror is just beginning, and if you choose to jump off the band wagon now, then good riddance to you. I always knew that **Hit Parader** didn't really "believe" in Slipknot—you were *always* taking back-handed shots at them in your stories. You like all those bald-headed bands like Disturbed, Cold and Staind. C'mon, admit it!!

Jim  
Charlotte, NC

Thank you for your coverage of Mushroomhead. I didn't know who they were until I read about them in **Hit Parader**. Now they're one of my favorite bands. I love the way that they mix thought-provoking lyrics with very interesting, and very heavy music. Just when I get bored by a certain band or a certain sound, heavy metal never fails to provide me with something new and exciting to renew my faith.

Bozo  
Portland, OR

#### RANDOM THOUGHTS

I was amazed, shocked and really pleased to learn that the biggest-selling album of last year was Linkin Park's **Hybrid Theory**. So many releases by "major" stars came out last year (from Michael Jackson to the Backstreet Boys) and to have Linkin Park beat 'em all says a lot about not only the quality of their music, but of the dedication and good sense of hard rock fans across the face of this great land.

Brad  
Hollywood, CA

I'm very glad that the whole debate about "pretty" rockers and "ugly" rockers has seemingly come to a close. Let's face it, of course everyone would prefer to be handsome or beautiful—but not at the expense of sacrificing their talent. So many of today's top hard rock stars are both beautiful and talented, and that's where the debate must end.

Brianna  
Hartford, CT

Hey guys, how 'bout a little time spent on Creed in an upcoming issue? I know that they might not be deemed "cool" in the metal underground, but after selling 15 million albums over the last three years, you've got to agree that *something* good must be going on with these guys. To tell you the truth, I love 'em; I play their albums right-along with my Staind, Sevendust, P.O.D. and Soil. And I'm proud to say that I'm a big Creed fan.

Curt  
St. Louis, MO

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# CAUGHT IN THE ACT

BY BRENT PARKER

A crowd of over 1,500 filled the space directly in front of the stage on which Drowning Pool was layin' down their special dose of hard-hitting metal magic. The mob bobbed their heads to the band's incessantly heavy beat and pumped their fists in time to the group's pounding rhythms. But it wasn't until burly vocalist Dave Williams growled out the line "let the bodies hit the floor" from Drowning Pool's break-out hit, *Bodies*, that the place erupted into a state of pure frenzy. Suddenly the entire arena was converted into a giant-sized mosh pit with bodies gyrating, bumping and bashing in time to this quartet's outrageous musical energy. For Williams and bandmates C.J. Pierce (guitar), Mike Luce (drums) and Stevie Benton (bass), such a scene has become an almost-expected every-night occurrence. But the power and significance associated with this amazing audience transformation hasn't been lost on these wild and woolly Texas rockers.

"It is the most amazing thing I've ever seen," Williams said with an ear-to-ear grin. "It never ceases to make us kind'a stop what we're doing for a second and just get into the whole scene. That song was designed to get people to form a mosh pit and just let go of everything they have inside of them—and that's exactly what happens. Our fans don't

**"Our fans don't need much motivation to let go and have fun."**

need much motivation to let go—they're stoked from the moment they walk in. But we like to help 'em along if we can."

Help 'em along, indeed! In the year that has now passed since Drowning Pool's debut album, *Sinner*, first hit the streets, this Dallas-based quartet has emerged as one of the most exciting young hard rock bands around. But while their album energy and video dynamite has helped lift their debut disc to near-platinum status, it is clearly upon the concert stage where Drowning Pool have generated their greatest acclaim. There, under the spotlight, this unit's no-nonsense approach and take-no-prisoners attitude have won over a loyal legion of fans who recognize the "real thing" when they see it and when they hear it. There's no denying that when they're performing live, the Pool patrol are in their native element.

"We've always been a great live band," Williams said. "Bands that come from our part of the world have to cut their teeth in some of the toughest clubs around. Those people know their music, and they know what they like. If they like you, then they'll be behind you for life. But if

Dave Williams:  
"We've always  
been a great  
live band."



# DROWNING POOL

they don't, they have no problem letting you know about it. Thankfully, we've been real lucky in that regard. Our fans back home have been with us for a while, and new ones from around the nation and around the world are joinin' up with 'em every day."

Upon witnessing one of the band's recent performances, it's easy to understand the loyalty these fans have developed towards Drowning Pool. Blending such songs as *Tear Away*, *Sinner* and the aforementioned *Bodies* into a non-stop riff fest of pure metallic mayhem, the band's live show is as tight as a pair of new jeans and as rugged as a week-long outing in the Rockies. With Luce and Benton producing a seemingly endless array of rock-solid rhythms, and Pierce adding a bold touch of flash to the proceedings, it is still left up to Williams to keep the show rolling along at a break-neck pace. And make no mistake about it, as he keeps the packed throng eating out of the palm of his hands from first note to last, the vocalist is loving every second of his time in the rock and roll spotlight.

"We've had such an amazing time over the last year," Williams said. "From touring with OzzFest to going from one corner of this nation to the other with a lot of great bands, we've had the chance to meet some really amazing people. They're the ones who've made this happen, and they're the ones we want to satisfy every time we go up on that stage."

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# SHOOTING STARS

BANDS TO LOOK OUT FOR!

## ECHOBRAIN

BY SIMON KNIGHT

Right out of the box, Jason Newsted wants it known that the story of his new band, EchoBrain isn't just *his* story... far from it. It's also the story of talented vocalist/guitarist Dylan Donkin and drummer Brian Sagrafena. Together, they form the core of this exciting, highly eclectic unit which recently released their self-titled debut album. But, let's face it, only one of these musicians had a dozen-year run with the most successful American heavy metal band of all-time, Metallica. Thus, whether he likes it or not, for the time being at least, the story of EchoBrain is the story of Jason Newsted.

"I understand that people are interested in me and how I ended up being a member of this band," Newsted said. "But to be honest, that's not the really interesting part of the story. I understand that it's *part* of the story, but I'm just one of the guys in this band. I'm here, I'm happy, and we're making great music. That's the important stuff."

Okay Jason, we'll let that subject go... for now. Let's shift our focus over to the diverse, moody and eminently exciting music being made by EchoBrain on their debut album. No, this isn't a band fueled by the metallic may-

EchoBrain: "This music is a challenge for the fingers and the brain."

*"In Metallica it was a proven formula—that's not true here."*

hem that rocketed Newsted's previous association to the top of the rock pile. In fact, almost in stark contrast to that kind of frenetic activity, the music of EchoBrain has a looseness and ease about it that belies its underlying intensity. With elements of pop, funk and rock all battling for recognition within the unit's three-man framework, there's no wonder that EchoBrain has quickly become a band that's cut a wide swath through the rock populace.

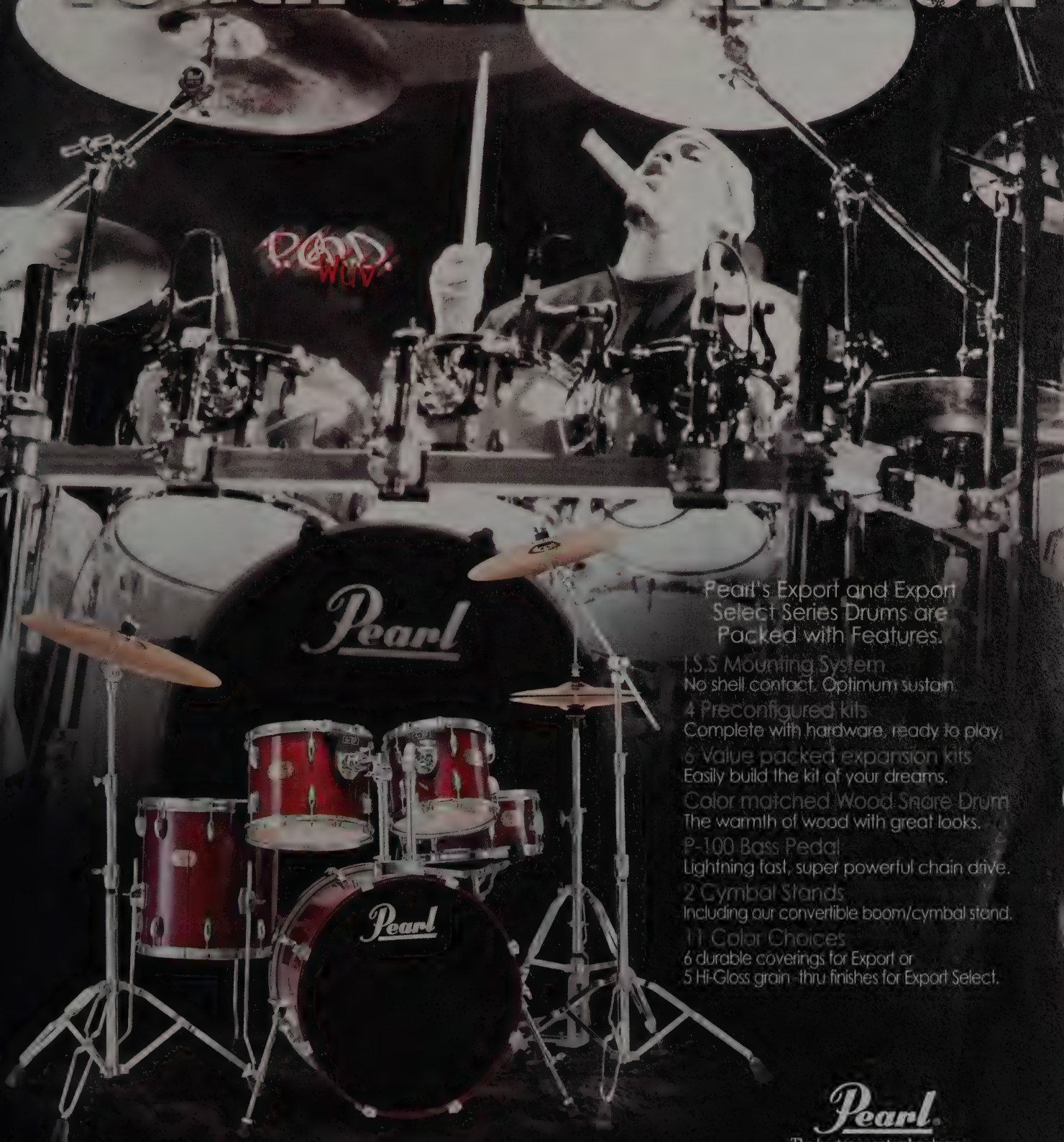
"With this band it's always been more a question of the musicality more than anything else," Newsted said. "In Metallica, there are only so many keys—it was a proven formula and you don't mess with it. I had become used to that, but at times it was kind of frustrating. When Dylan and Brian came around and we started to jam, I had to start learning different modes and keys. It was a challenge for my fingers and my brain."

It certainly seems as if it's a challenge that the ever-clever Mr. Newsted has now won. Judging by such songs as *Keep Me Alive* and *Colder World*, it appears like EchoBrain has just enough guitar-powered "oomph" to appease the metal faithful, while at the same time displaying the kind of musical dexterity destined to expand this group's potential audience. So how did Newsted end up within the EchoBrain fold so soon after departing from Metallica? The answer to that one is that for almost a decade prior to the end of his Metallica stint, the bass beater was hangin' out in his home studio (called the Chophouse) and jamming with both Donkin and Sagrafena. They'd get together whenever their schedules allowed, creating hundreds of hours of tapes that consisted of everything from avant-garde jazz, to cutting-edge electronica, to state-of-the-art hard rock. Once Newsted reached the end of the Metallica line, his thoughts soon turned towards his jamming partners, and their unique ability to make great music. Thus EchoBrain was born.

"In all honesty, Dylan is the key to this band," Newsted said. "I may have the name that will get people to check out our music, but that guy has the talent to make this whole project work. He just has music flowing from him. There are people you come across in life that are truly blessed. They have such a gift that it seems like they're actually channeling it from somewhere else. That's Dylan. I always enjoyed jamming with these guys—even back during the time I was in Metallica, playing with them kept me fresh and powerful. Believe me, when it came to playing *Enter Sandman* for the 30,000th time, I sounded like I meant it because I had spent time with these other people playing different styles."



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# SITES & SOUNDS

BY JODI SUMMERS

ON THE NET METAL ON THE NET METAL ON THE NET

Every band strives to attain a legacy like Aerosmith's—to have a long and successful career, and hopefully to have their music remembered for decades to come. Few bands ever achieve those lofty heights. Two years after their moment of glory most of today's groups find their CDs filling the recycled bins at neighborhood music stores.

Looking back over the past decade in music, only a precious few bands have escaped this dreaded decline in popularity. Most of these fortunate musical talents were artists that have helped to create a music genre, perhaps most notably, three-chord rockers AC/DC, metal meisters Metallica, grunge impresarios Nirvana and New Metal pioneers Korn. In honor of such groups, this month's *Sites and Sounds* will focus on the two major musical influences of the '90s—Korn and Nirvana.

Korn have captured the emotions of the digital generation. Jonathan Davis's fervent screams have riled the sentiments of music fans that have too often felt one step removed from reality because so much of their lives are spent staring at a screen. Korn's music brings passion and emotion to their otherwise mundane existence. Fans have repaid Korn with a host of web sites dedicated to these hard rocking musical masters.

Korn TV at [www.korntv.com](http://www.korntv.com) was all about Korn's fifth album, **Untouchables**, which was released on June 11th. Even several months before the album's release, the web masters had done their research when talking about the video for the first single, *Here To Stay*, which was directed by the Hughes Brothers and shot in Los Angeles. Korn TV was also all excited about Fieldy's solo debut, **Rock 'N Roll Gangster**, which arrived in stores back in February. We were directed to a video and a contest to win a Playstation 2.

In honor of the first non-Korn project by a Korn bandmember we dropped in at [FieldysDreams.net](http://FieldysDreams.net), where we had to search Fieldy's weed room to find the stash. Inevitably any Korn fan will tell you that one of the most comprehensive band sites is [www.Kornweb.com](http://www.Kornweb.com). When we checked in, there wasn't much information on **Untouchables**, but there was lots of dirt on the soundtrack for the film **Queen Of The Damned**, which Jonathan Davis composed with soundtrack veteran Richard Gibbs (former keyboardist for Oingo Boingo). There was in-depth information on the five JD-penned songs composed for the film, which were lip-synched by the character of Lestat.

On a more obscure note, we were also told we could chill On Jon Davis' Couch which was up for auction on some obscure web site. We ventured into the Funny Krap section of [www.KornKids.com](http://www.KornKids.com) where some dude was complaining—"you people need to get new pictures because I have all of them on the page." The web master sneered, "Translation: I need to steal more pictures of Korn for my site, so get some up so I can steal them..." Korn95 at [www.geocities.com/SunsetStrip/Club/4762](http://www.geocities.com/SunsetStrip/Club/4762) offered screen savers for Windows users. File size for this treasure—1.2 mb.

With their 1991 single, *Smells Like Teen Spirit*, Nirvana heralded in a new musical movement which we have fondly come to know as grunge. Suddenly, this unassuming punk-inspired band from Seattle became an international sensation, something which main brain Kurt Cobain couldn't deal with, and which ultimately contributed to his suicide. Yet, even eight years after Cobain's passing, fans remain loyal to Nirvana, whose music paved the way for such great grunge groups as Soundgarden and Alice In Chains. Today, Nirvana fans still loyally express their sentiments online.

The Internet Nirvana Fan Club located at [www.nirvanaclub.com](http://www.nirvanaclub.com), had transformed itself from a paying fan club opportunity (Why join a fan club when there is no new news or tours pending?), into a fan site dedicated to the legendary band Nirvana. FAQs and info abound. Also really impressive was how many awards they won "Best Nirvana Page,"



Kurt Cobain: His spirit remains alive on the net.

"Sanctum of Inner Peace Web site of Excellence," "Links2Go Award" and "NewHoo! Cool Site," among others. All this praise means you should definitely check it out. [www.ludd.luth.se/misc/nirvanatb/tab.htm](http://www.ludd.luth.se/misc/nirvanatb/tab.htm) / tempted us with Nirvana guitar tablatures to everything from *Floyd the Barber* to *Pennyroyal Tea*, but wouldn't give us access to the real deal.

The Nirvana Live Guide at [ksprout.thread.net.com/nlg/](http://ksprout.thread.net.com/nlg/) offers a comprehensive guide to live performances and recordings. Pick a month and a year, and you can get the lowdown on a gig like the one on Wednesday, September 8th, 1993 at Club Lingerie in Hollywood. This particular performance includes the comments, "Courtney Love performed *Doll Parts* and *Miss World*, then introduced 'my husband, Yoko.'" The two then played *Pennyroyal Tea* and *Where Did You Sleep Last Night* together. A clip of *Pennyroyal Tea* from the professional video is circulating. It is rumored that Nirvana played a set also.

Got a site we need to know about? E-mail us: [cgoddess@fansrule.com](mailto:cgoddess@fansrule.com).

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# Pick **HIT**

BY ROB ANDREWS

Earshot: "We've been sitting around waiting to hear what people think of us."

## **EARSHOT**

**"We've been influenced by some great bands—but who hasn't?"**

**T**here's no way of avoiding the fact that Earshot is a very interesting band. Just imagine what might happen if you could take liberal doses of the sounds created by bands such as Tool, Soundgarden and Korn, throw them into some giant-sized rock and roll mixer and then turn that apparatus on "high." What you might end up with is something roughly akin to the heavy, probing, melodic style that has already come to distinguish Earshot's debut disc, **Letting Go**. Please understand that in no way are we trying to imply that the music made by vocalist Will Martin, guitarist Scott Kohler, drummer Dieter Hartmann and guitarist Mike Callahan will ever attain the kind of cultural and societal significance enjoyed by the works of those other bands. But then again... with a little luck, who knows?

"We have been influenced by a lot of great bands, but anyone who says that they haven't been influenced in that way is probably not telling the truth," Martin said. "How can you grow up as a music fan, and then be part of a band, without hearing a lot of music and being turned on by it? The

trick is to take whatever has influenced you, and then make something totally new and original out of it all. That's what I hope we've been able to do."

The fact is that Earshot has had more to worry about than merely the melding together of their diverse influences. With their members hailing from such diverse ports-of-call as Austria, France, Kansas and Ohio, they first had to meld together their differing tastes and backgrounds before even thinking about forging ahead on an artistic frony. That mission was accomplished soon after the band members first came together in early 2000. At that point this quartet relocated in Los Angeles, and began honing their highly distinctive sound to a cutting sharpness. With its moody riffs, pulsating rhythms and insightful lyrics, it was only a matter of time before a major label stepped forward and offered Earshot a shot at big-time recognition.

"We just kind of went about our business," Martin said. "We hoped to get signed, but it wasn't our primary mission. We wanted to take out time and really work on the songs. We figured that if we did that, and then were able to deliver that music in front of a live audience, the right people would eventually begin to recognize

who we were." The band's approach worked like a charm, and in 2001 they signed their recording deal and almost immediately went into the studio to begin work on **Letting Go**. From the relentless energies that propel along *Headstrong* to the hypnotic rhythms that fuel the band's first single, *Get Away*, Earshot have managed to create a disc that stands remarkably apart from conventional 21st Century New Metal fare. Despite their well-known influences, and despite occasionally lapsing into overly time-tested musical waters, this is one band that has somehow managed to defy the odds and create something rather unique in an already crowded and predictable field. Now, as Martin and his boys are only-too-well aware, it's up to the metal masses of the world to determine as to whether or not Earshot's invigorating musical approach will receive a commercial "thumbs-up" or a dreaded "thumbs-down."

"We've been sitting around waiting to get some response for the last few months," the vocalist said. "On one hand it's a good feeling because we know we did a good job and we're very satisfied with the way the album turned out. On the other, however, it is kind of nerve wracking. Our fate is out of our hands. It's up to the media, radio, MTV, and most importantly, the fans, to determine where our career is headed. It's a strange feeling, but we think they'll like what they hear."





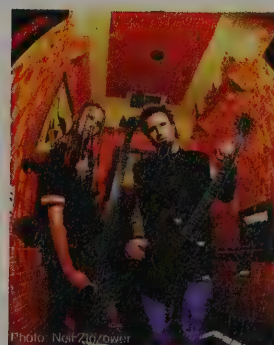
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Gravity Kills: "Making this album was psychotherapy for us."



# GRAVITY KILLS

"In some ways we're the missing link between metal, industrial and rock."

BY STEVEN

## HEAVIER THAN AIR

Establishing an approach that ventures anywhere near being "original" has proven to be quite difficult for most bands operating within the bounds of the New Metal form. Most of these units seem quite content to rely on time-tested ideas and well-worn ideals in order to express their inner-angst. But in the case of Gravity Kills, you can throw any and all such notions of predictability straight out the window. This St. Louis-based band wouldn't know how to be staid or conventional if their lives depended on it, and as shown throughout their latest disc, **Superstarved**, vocalist/guitarist Jeff Scheel, guitarist Matt Dudenhoffer, bassist Doug Firley and drummer Brad Bokker seem bound and determined to break down as many existing hard rock stereotypes as humanly possible.

"I think that in some ways we're that missing link between metal, industrial, rock and pop," Scheel said. "It's not that I don't want to just be considered a heavy band, because we can get heavy with the best of 'em. But, especially on this album, we find ourselves existing in that no-man's-land between metal, electronic music and the pop side of things. We didn't reinvent the wheel with our music, but what we do with those sounds is very unique, and we're proud of that."

Now back on the hard rock scene after a difficult two-year absence during which the band left their record label and struggled to find a new recording home, with **Superstarved** it appears that Gravity Kills

have returned a stronger, smarter band than ever before. As shown on such new tracks as *Love, Sex And Money*, *Take It All Away*, and the disc's first single, *One Thing*, Gravity Kills is a band virtually impossible to categorize and even harder to ignore. With a distinctly dark edge pervading each of the 13 tracks that comprise their third disc, one might get the impression that this is just another world-weary unit looking to find the cloud for every musical silver lining. But for this highly distinctive quartet, the apparent misery which so often pervades their lyrics is frequently off-set by the pervasive energy that propels their music along.

"In some ways, this album is like going through psychotherapy for us," Scheel said. "I think by now we've learned how to use great song arrangements while cutting off any excess fat at the same time. There's an inherent simplicity to a lot of the songs on this album that come from all the experiences we've had throughout our career—both good and bad."

The career of which Scheel speaks began for Gravity Kills back in 1995. It was then that the unknown, unsigned group submitted the song *Guilty* to a St. Louis radio station, who managed to get the band placed onto a regional compilation disc. With that station's ongoing support, the band soon became a local phenomenon, packing clubs and drawing an ever-increasing number of fans to their special meld of heavy and exotic influences. That Midwestern success led to Gravity Kills signing a recording deal with an indie label and releasing their self-titled debut in 1997. Two years later, they followed up with **Perversion**, a lushly-produced effort that further expanded the group's following. Then, just as Gravity Kills prepared to take what they hoped would be their next big step in the rock world, they encountered a series of setbacks that saw them struggle for the next two years. But now, with the immediate and overwhelming response afforded **Superstarved**, it seems that this ever-unpredictable quartet is bound and determined to make up for any lost time.

"The title, **Superstarved**, is a play on words," Scheel said. "It's what we've been going through over the last couple of years. We had achieved some success, and then we were going through the free fall of waiting to sign with a new label. The title just seemed appropriate... the star was still burning, but at the time we wrote these songs, there wasn't much fire left. We were going through the darkest time of our lives as a band. But now we've come through it all, and the future suddenly seems very bright. It's been quite a transformation for all of us."



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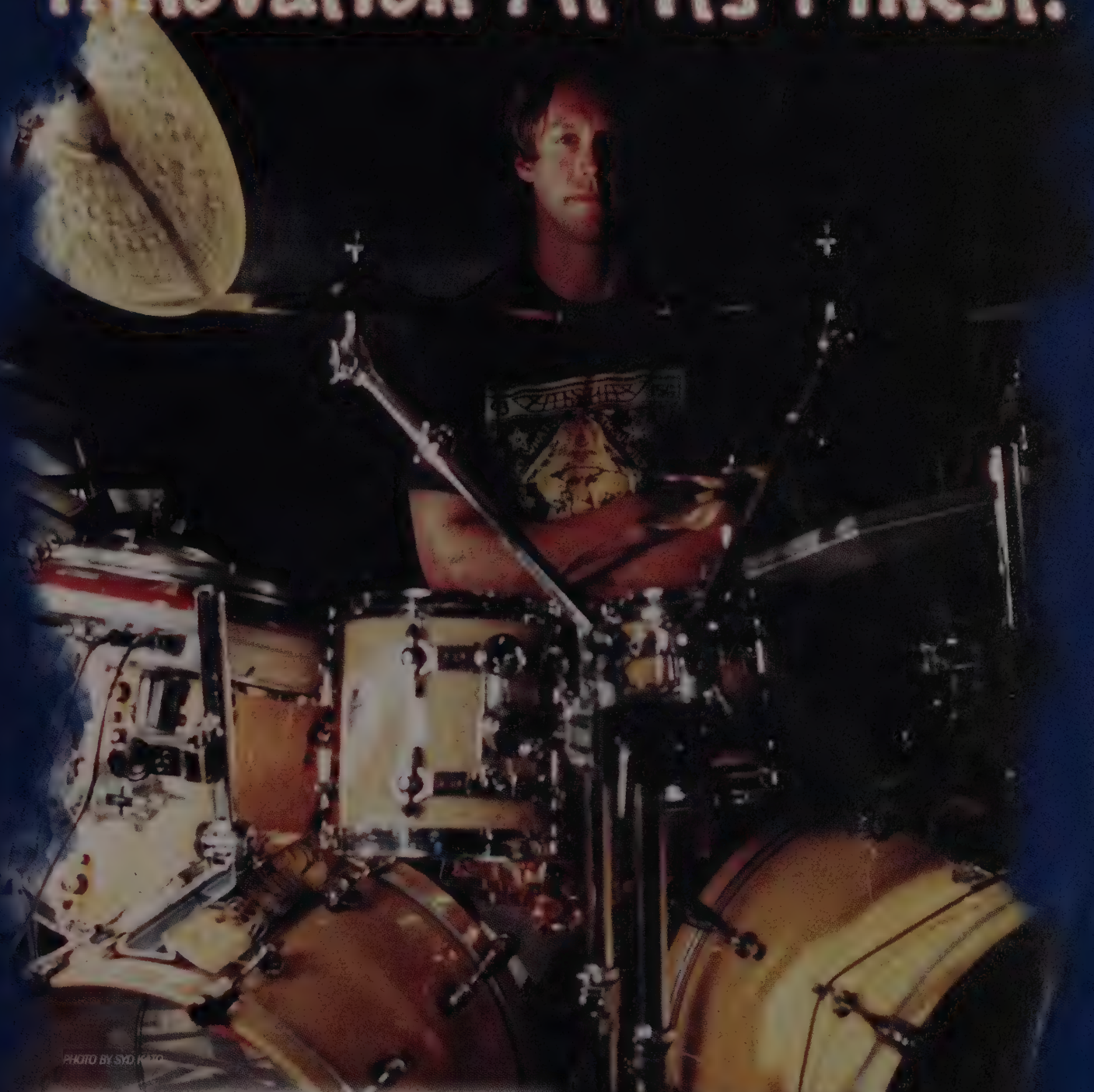


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# HEAVY METAL HAPPENINGS

THE HOTTEST NEWS

**KORN POPS:** With their latest disc, *Untouchables*, blasting out of the box to enjoy a chart-topping debut, it seems that all is well in the world of Korn. Perhaps the only "cloud" on the band's sunny horizon is the fact that between recording costs, as well as the extreme budget used for their latest Hughes Brothers-produced video for *Here To Stay*, the Kornsters find themselves over \$4 million in the hole even before they hit the American tour trail. "We did spend a lot of money, but don't worry about us," said Fieldy. "All we wanted was to make sure that the album and the video ended up being exactly what we wanted them to be."

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**POOL PARTY:** Drowning Pool are certainly making things happen these days. Their debut album, *Sinner*, recently went platinum, and the group's video for *Tear Away* has become one of the year's most requested songs on hard rock radio. Still,



Korn: Response to *Untouchables* has blown them away.

vocalist Dave Williams feels there's more for this Texas-based unit to accomplish. "Once you get over the initial shock of what's happening, you start to want more," he said. "I think that's healthy. You

start to want to play bigger places, and reach more people. Hopefully that's within our grasp."

\*\*\*\*\*

**DARK AS COAL:** Coal Chamber have never been the most prolific band in heavy metal. Indeed, the release of their latest disc, *Dark Days*, is only the band's third album in their eight-year career. For those of you kind'a weak in math, that averages out to an album every FOUR YEARS. Recently we asked guitarist Meegs why things drag on so long for this power-packed unit. "It's nothing that we plan," he said. "I'm sure we'd rather have an album every other year. But with us, things just happen. It's never a smooth ride. But in the end, we make some really good music."

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**HEARING VOICES:** Despite having their debut album, *The Sickness*, sell more than three million copies, and having their tours

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sell-out around the globe, the members of Disturbed still have to shake their heads in amazement about certain things that have recently happened to them. Take, for instance, the fact that over 100,000 fans in Virginia went out of their way to get a private internet-only glimpse of the band's recent video for *Voices*. "The dedication of our fans is amazing," said vocalist David Draiman. "Every time I hear something like that I don't know what to say. To think that we've earned that kind of dedication really makes you stop and think."

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**DOWN TIME:** The success of Down's latest disc, *II*, has gotten tongues wagging from coast-to-coast about the possible fate of Pantera. Since Down features both Pantera's vocalist, Phil Anselmo, and bassist, Rex Brown, it's understandable that some folks might be concerned about that band's long-term success. Add to that the often-cryptic words issued by Anselmo when speaking about his "other" band, and the Pantera misery only deepens. "Right now I'm in Down and that's all that matters," Anselmo said. "Pantera has made some great music, and I'm very proud of that. But I'm not thinking about that band at the moment."

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**SOIL DIRT:** Soil have been making quite a mark for themselves over the last few months thanks to the strong response afforded their debut album, *Scars*. Why did this volcanic Chicago-based quintet choose such a distinctive title for their disc? According to vocalist Ryan McCombs it's because we all carrying around some scars—both on our body and on our soul. "That's part of being alive," the singer said. "I've had a tough life, and it has left scars on me in a lot of ways. But we all have those marks, and it's best that we deal with them as best we can."

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**ADEMA UPDATE:** So what's it like being the brother of one of hard rock's most visible performers? It certainly has its advantages... and its disadvantages. Just ask Adema's Mark Chavez, the brother of Korn's Jonathan Davis. "If that's all people want to talk about, then it's kind of annoying," he said. "But I'm happy to tell everyone how helpful he's been to me as long as I believe they've listened to our music and understand where we're coming from."

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**CHAIR MEN:** Some of you may remember the three guys in Silverchair from when they first appeared on the hard rock scene in the mid-'90s. Back then these teen-aged Aussies were often referred to as "Nirvana in pajamas" for their youthful appearance and neo-grunge sound. Well, with the appearance of their latest disc, *Diorama*, it's clear that Daniel Johns and his boys have all grown up. "We're not embarrassed by the early stuff," Johns said. "But

we've certainly evolved from there. When you're in your early 20s, and have seen some of what life has to offer, you do have different perspectives than when you're 15, and your biggest concern is studying for tomorrow's math exam."

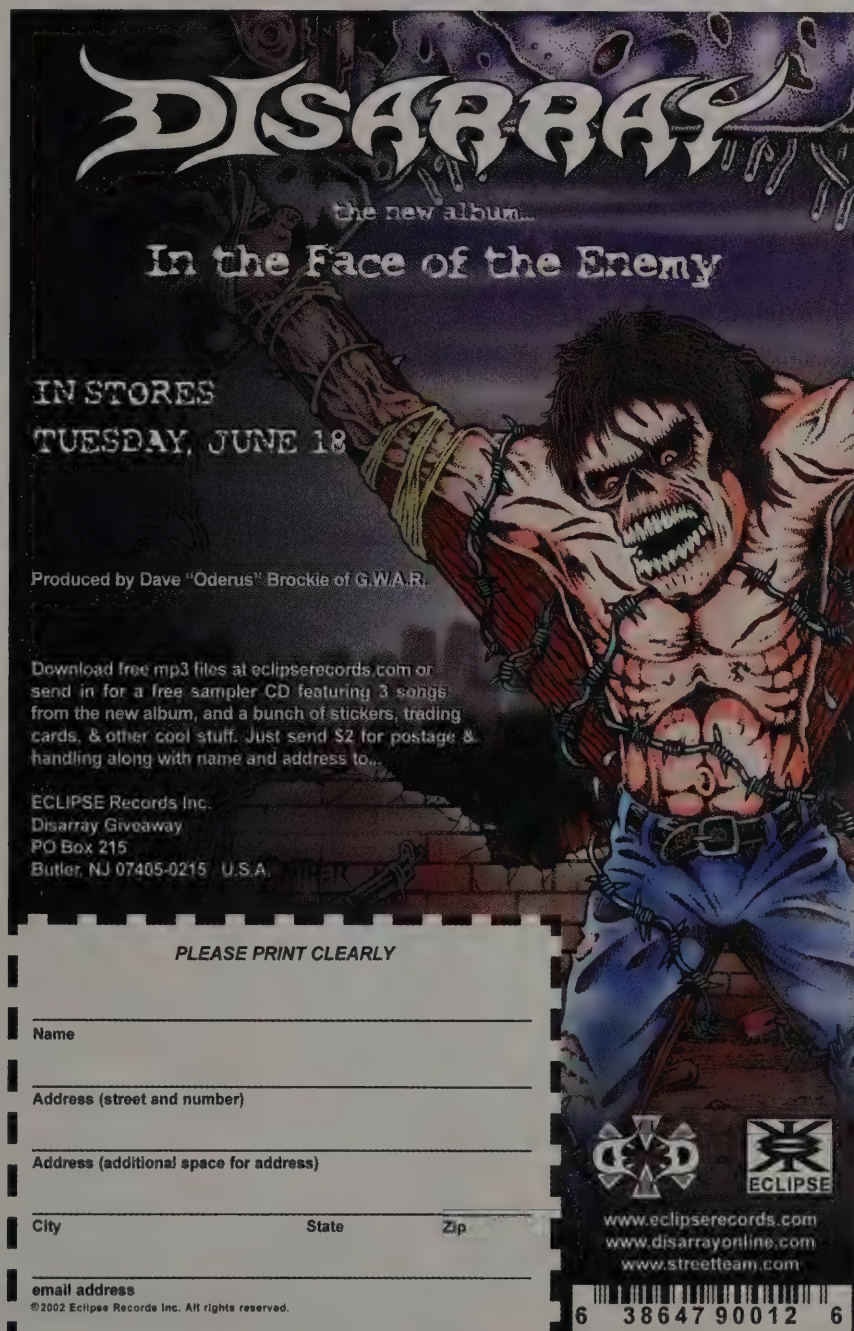
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**CLEAN MUDD:** It's not exactly a secret that Puddle of Mudd have exploded out of the box with their debut album, *Come Clean*. Thanks to songs like their recent hit *Blurry*, this Midwestern unit has become one of the break-out success stories of the year. But with success usually comes some weird stuff, and for vocalist/guitarist Wes Scantlin that translates into his new-found (and somewhat unwanted) role as a New Metal sex symbol. "It's so weird to think of

my photo on somebody's wall," he said. "As long as having that photo means that those people have listened to the music and liked it, then it's not very hard to live with."

\*\*\*\*\*

**VAN TROUBLES:** It now appears as if legendary rockers Van Halen may be at the end of the line. Having parted ways with their label of over two decades earlier this year, it now appears as if the group has little intention of completing their oft-rumored new album. Indeed, while Eddie and Alex Van Halen continue to take time off from making music, former vocalists Sammy Hagar and David Lee Roth are knockin' em dead on the road with their "Sans Hallen" Tour.



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# KORN

## YOU CAN'T TOUCH THIS

BY ALAN MURPHY

Throughout hard rock history there have always been a few fortunate bands that have garnered a special place in the hearts and minds of the masses. Such groups have enjoyed a special "hand's off" status, with their musical output and off-stage lifestyles often appearing beyond reproach, beyond criticism, and beyond the slings and arrows of audience whims. You could say whatever you wanted about such acts—that they were the greatest... or the worst, the loudest... or merely an annoyance, the proudest... or the most pathetic, and all such words merely rolled off their collective backs like water off of the proverbial duck's. Indeed, these lucky bands have always stood out from the crowd, languishing above media scrutiny and fan retribution, inhabiting a platinum-covered world all their own. They truly were, are and will always be rock and roll's "untouchables."

Now, with the release of their latest disc, the appropriately-titled **Untouchables**, Korn clearly join this lofty fraternity of rock's elite, a field which over the years has featured everyone from Led Zeppelin to U2 to Motley Crue. But, if truth be known, few of their fans need to be reminded that vocalist Jonathan Davis, guitarist James "Munky" Shaffer, bassist Fieldy, guitarist Brian "Head" Welch and drummer David Silveria should be placed within this pantheon of heavy-handed notables. Those followers are well-aware that this California-based quintet has long since cemented their position as one of the most significant American hard rock units of all time—the undisputed Kings of the New Metal frontier.

"We spent a lot of time—and a lot of money—on this album," Fieldy said. "But it was all definitely worth it. Every time we hear a play-back of one of the songs we all get excited—it's that good. The guitars really are the key to this album. From the heaviness they give to everything to the way they're produced, they really stand out. This stuff is gonna sound great on-stage."

Those lucky enough to catch the first dates of Korn's ongoing U.S. road outing (or were even more fortunate to wit-

ness the band during their spring-time run-throughs of South America and Japan), know exactly how great the songs from **Untouchables** sound in a live environment. Having worked approximately six new songs into their latest set—which changes from night-to-night—fans around the world have been treated to a generous helping of Korn's new, guitar-driven material. But these time-tested road warriors know very well that a majority of those fans come out to hear the group's vintage hits like *Freak On A Leash*, *Falling Away From Me* and *Make Me Bad* more than they come to experience a sampling of new material, and as always, Korn is very sensitive to their audience's wants. If you recall, this was the band that a few years back, during their **Issues** world tour, went so far as to let audience members actually choose the songs to be featured in that night's set. Clearly with Korn, their fans *always* come first.

"We've all been to shows where a band comes out and shoves all their new songs down your throat," Munky said. "You're there to have fun and get into the songs you know. We're still big fans of music, so we know there's a balance that has to be achieved. We want to play some of the new things because we really like them, but we also want to play all the old things that the fans want to hear. I think we've hit upon a good mix on this tour."

With the immediate and overwhelming success that's come the way of **Untouchables**, it would seem as if Korn will continue to have little trouble getting fans to respond to their new music. Already their video for *Here To Stay* has become one of the year's most often-played clips, and

demand for the band's new material at rock radio had helped turn the group's new album into an instant chart-topping smash. Ironically, there was some initial reluctance at video-television outlets to broadcast *Here To Stay* due to the somewhat controversial nature of the clip. Produced by Hollywood's notorious Hughes Brothers (responsible for such guns-and-money epics as *Dead Presidents* and *Menace II Society*), the action-packed mini-saga is clearly one of the most exciting—and expensive—videos to come down the rock and roll pike in quite some time.

"We're all big fans of the Hughes Brothers," Fieldy said. "We love their whole style of film making and *Menace II Society* is one of our all-time favorites. They had never done a rock video before, so it was definitely a very cool and different experience for everyone involved."

With so much money being spent on their videos and on their new album (which reportedly came in at just under \$4 million), you've got to wonder if the Kornsters are ever gonna make some money during 2002. Well, if that's truly a concern of yours, fear not Korn fans! These guys are doin' just fine for themselves. With more than a million tickets already sold

for their tours, and band merchandising revenues at an all-time high, the year promises to be one of the most successful in the group's history. In fact, initial reports indicate that the Korn music machine may end up raking in upwards of \$50 million before 2002 draws to a close. Indeed, their tour will probably go down as one of the top-grossing road events of the year, while sales for **Untouchables** seemingly guarantees that the album will rank among the most successful hard rock releases of the 21st Century. Say what you want about them, these days Korn are clearly rock and roll untouchables.

"Korn have risen to a new level of success with this album," said a noted music industry observer. "The expectations were so high for them, but they seemed to meet those expectations and exceed them. They're the most established New Metal band in the world—one of the few who is guaranteed to outlive the latest metal 'trend.' So many bands seem to come and go in an instant in this music era. But Korn have now established themselves as a band for the ages. When a list of great American hard rock bands is made, their names have to be near the top of the list."

"The guitars are really the key to  
**Untouchables.**"





**JONATHAN  
DAVIS  
HIT PARADER**



**D**uring his decadent decade atop the rock and roll world, Marilyn Manson has been called just about every name in the book. Prophet, poet, preacher... character, charlatan, crazed menace to society—they're all words that at one time or another have been closely associated with Manson during his headline-grabbing history. He has been hailed as a "visionary" by some and as "Satan's Spawn" by others—often to Manson's great amusement. Indeed, few artists have placed their musical stamp on an era as Manson has done over the last five years. His face, his image, his attitude and his persona have helped give shape to the shock-rock metal style that has since given rise to the likes of Slipknot and Mudvayne. So how can any of us be truly surprised when these days, as MM finishes up work on his latest album, yet another term—"deviant"—has entered the Manson-debate lexicon.



BY BRYAN HARDING

It seems that on his still-untitled follow-up to Y2K's mildly successful **Holy Wood**, Manson has shaken up musical convention and delved deep into both history and his own troubled psyche in his search for lyrical inspiration. With his latest batch of tunes dripping with sexual desire as well as a myriad of somewhat-off-center attitudes and aggressions (surprise, surprise!!) it seems as if Manson has taken dead aim on once again tweaking the sex-obsessed minds of the American masses. By doing so, he has apparently resurrected the always-controversial persona of the legendary Marquis de Sade, said to be one of the most erotic and sexually depraved personalities in history. True to his nature, MM now seems to envision the 18th Century Marquis as some sort of true rock and roll patron saint.

"There's no way that I can deny or would deny that the Marquis de Sade has served to inspire me over the last few years," Manson said. "I find him to be very artistic in a number of ways, especially in the manner in which he related to those around him. He was very manipulative, and he used his mind and his imagination to attain what he wanted. Of course, he was ostracized by society for doing that, and I guess on a very fundamental level, that's what I most relate to. Eventually he was punished for his thoughts as well as his deeds, which can be a very contemporary and rock and roll thing when you think about it."

With **Holy Wood** providing the final chapter to the trilogy of albums started by **Antichrist**, **Superstar** and **Mechanical Animals**, it was vital for Manson to begin a new 21st Century artistic quest with his music. At first the Florida-based rocker didn't know where to turn, but slowly his instincts began to lead him in a logical direction, directing him inward to explore his own dreams and fantasies. With his growing fascination with the Marquis de Sade blending with his realization that the brand of guitar-driven heavy metal that he helped bring back to mass acceptance in the late '90s had grown somewhat passe, Manson saw that he'd have to seek—or create—new musical pastures. With that in mind, he began working with electronic kits and drum machines to assemble songs that he promises will still be heavy, but will veer away from the formulaic sound that has come to characterize so much of the New Metal scene.

"I take a certain degree of pleasure in knowing that I helped in making loud rock and roll acceptable again," he said. "There was a time in the '90s when it just wasn't receiving any attention. But with all good things, it can go too far. Now heavy rock is everywhere, and it's become almost a parody of itself. You put on the radio and the TV and every band looks the same and sounds the same. That happens at the end of a cycle. Thankfully, it's a form that continually manages to reinvent itself, and hopefully I can help it along with this album. It's still going to be very heavy, but it's also going to be more electronic, and feature a lot of melody. If I'm not careful, all my old Beatles influences are going to show up."

One must wonder, however, how Manson's new efforts will be accepted not only by mainstream society, but by the very fans who for so long have served as the core of his fan base. It's no secret that some of the glitter that propelled MM to the top of the charts in the late '90s has

worn off, leaving an artist who must now struggle to regain his solid foot-hold on the top rung of the rock and roll ladder. Without ever attaining the historic status of his idols in Kiss, nor ever enjoying the artistic credibility of a David Bowie, Manson currently finds himself sequestered in a musical netherworld where he must battle for every ounce of respect and every inch of commercial real estate he can acquire. Still, despite the initially daunting nature of his quest, with his new-found focus and reinvigorated perspectives, Manson seems well equipped to wage a rock and roll war for survival.

"I want to surprise people with this album," he said. "But I want to do it not necessarily by continually shocking them. This is an album that's the most personal thing I've ever done, and because of that, I'm showing sides of my personality that a lot of people have never seen before. There's a bit of humor in some of the songs, and there's a lot of fantasy. They all work together very well. I'm pleased by the way things are going. I'm very motivated to make this record because I still feel I have a lot to prove—to myself and to people out there."

One of the most obvious ways in which Manson is attempting to both prove himself on his new disc and shake up his commercial lethargy is by surrounding himself with a variety of new creative forces. Perhaps paramount among these new Manson co-conspirators is producer Tim Skold (best known for his work with the techno-metal unit KMFDM) who has helped push Manson's latest musical dreams and visions to the point of reality. There are also strong rumors that none other than Slipknot's drummer Joey Jordison will be making a guest appearance on the disc... playing guitar! True to his nature, Manson promises that there will be plenty of other surprises in store for us as his latest magnum opus reaches a state of readiness.

**"I find the Marquis de Sade to be very artistic in a number of ways."**

"I had worked with Tim before on a movie project, and we got along very well," Manson said. "His background makes him the perfect choice for helping me work out what I want to do on this album. As far as Joey goes, he's been a friend of mine since we toured with Slipknot on OzzFest. He did a remix of *Fight Song* at one point, and I could see that he really had a feel for what he was doing. I wanted to bring him in on this album in some capacity, but I didn't think it would be to play guitar. That was his choice. I like to try and surround myself with people who look at some things the same way I do, which is something that's not always easy to do."



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For Slipknot, every day of their lives presents a unique opportunity to take their twisted, tattered and torn musical message to the fans of Planet Earth. Whether they do that by performing on stage in front of tens of thousands at each show they give, or they do it through the lyrics featured on their two albums, **Slipknot** and **Iowa**, these already-legendary musical mutants have quickly created a legacy of lunacy that few acts in metal history can match. For d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known as 0,1,2,3,4,5,6,7 and 8), the rock world is their emotional outlet, an escape valve for the hostility and anger that rages within their collective soul. Music is also the forum through which they can express their views of society's ills, placing a mirror up to American culture, in the process reflecting our strengths and weaknesses. Recently we caught up with the hyperactive Taylor to get an in-depth update of the World According to Slipknot.

# SLIPKNOT

## FACING THE CHALLENGE

**Hit Parader:** With the constant grind of touring and recording, how difficult is it to maintain the "edge" that has always made Slipknot special?

**Corey Taylor:** It's not hard for us because it's an essential part of who we are. This isn't an act, it's a true representation of the people in this band. I don't have any fear that we'll ever lose that edge. If we ever begin to lose it, then we simply won't exist any more. The musical beast that is Slipknot needs the kind of energy and attitude that we bring to it, or it will die. That could happen tomorrow, or it might never happen, you never know for sure.

**HP:** Do you ever worry that all of your notoriety and acclaim actually might end tomorrow?

**Corey Taylor:** It's not something I think about, and I don't think it's something that anyone else in the band thinks about, either. But we know it's always a possibility. But it's never going to happen for stupid reasons like we don't get along, or because we don't make enough money, or anything like that. What might happen is that one day I'll wake up, and the feeling just won't be there anymore. If that ever happens, then that's it, it's over. It'll be that quick and that simple. The worst thing a band can ever do is go on when the passion is gone. We all know a lot of bands that have done that, and it's really sad. It's pathetic. We'll never do that. Once we feel it becomes a formula for us to put the masks on and go on stage, we'll stop.

**HP:** Slipknot has obviously had a major impact on the New Metal scene. How do you feel about that?

**CT:** To be honest with you, it's not that big a deal. We do what we do, and the other bands do what they do. If it works for them, good. There are some really good bands out there right now. What I guess pisses me off a little bit more are the bands that have come along over the last few years and want to jump on the metal bandwagon when they've got absolutely no metal

BY BOB WHEELER

credibility. Those bands make us all sick. I won't mention them by name, not because I'm afraid to, but because I don't want to attract any more attention their way. I guess it always happens where a few bands come along that really are doing something different, and then a whole bunch of other bands come along who just basically copy what the first few are doing. Then they all claim how unique and special they are. C'mon... don't make me puke! Too much of

**"One day I might wake up and the desire to do this just won't be there anymore."**

what you hear on hard rock radio stations all sounds the same, and now the bands even all look the same. It's really pathetic.

**HP:** How satisfied is the band with the success of **Iowa**?

**CT:** We made a great album—the album we wanted, and that's all that matters. If it sold 3 copies or 3 million isn't important to us. We did what we wanted to do, and we're very satisfied with that. We've had the chance to tour with this music, and see how the fans reacted to it, and that's also been very satisfying. But the quality of the music is what's at the base of everything. Things became so much more focused for us on **Iowa**. It was like we saw the light and really went after it. We went after very specific targets on this album, and I think we hit those targets every time. Some people—especially those within the music industry that were the targets—may not be too happy with us, but that's great! On the first album, the power of the music just went everywhere, like it was coming out of a shotgun. This time, it was more like a laser beam. All that energy and anger went exactly where we pointed it.

**HP:** Can you ever see a time when you'll go on

stage without the coveralls and without the masks?

**CT:** Only if it's not Slipknot. Those things are a big part of what this band is. I think for us to change that radically would alter the basic chemistry of this band. It's great when we're on tour and we see kids out in the audience wearing masks. It doesn't matter if it's a copy of one of our masks, or something that's totally their own, we think that rules. It's great when those kids come up with something that's totally original and totally their own. That's their means of self expression.

That's what it's all about. We want them to be themselves and to see parts of themselves reflected in our music. That's the relationship we strive for every time we go out there. So that's

why we'll always wear the masks. It's much more than just nine guys hiding their faces, and our fans know that.

**HP:** Has there been pressure placed on the group to move from Iowa and relocate in a media hub like New York or Los Angeles?

**CT:** There's no way we'd do that, either. You develop a very different kind of personality, and a very different kind of self-awareness, when you grow up in a place like Iowa. In New York, L.A. or any other big urban center, it's just not the same. In places like that, everything is right there for you, it's almost too easy. You walk across the street to a movie. You have ten restaurants to choose from on the same block. In Iowa, it's not like that. It's so bleak and dreary. You've got to fight to develop who and what you are. I think in some ways that's a better environment. We were just placed in Iowa and told to make the best of it. It made us get angry and revolt against almost everything we saw and heard. I don't know if we could have done that in a big city... at least not in the same way. We weren't intimidated to try it in Iowa. We sat around our houses and let our imaginations run wild. Iowa is Slipknot, and Slipknot is Iowa—there's no other way.



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# DISTURBED



**S**ince the release of their debut album, *The Sickness*, nearly two years ago, the members of Disturbed have done just about everything right in their rock-and-roll career: They were the right band in the right place at the right time to cash in on the burgeoning New Metal empire. They've made the right videos for songs like *Stupify* and *Down With The Sickness*. They've chosen the right tours. And they've created the right album to satisfy the carnal metal cravings of the rock-starved masses. Indeed, all has been right in the world of vocalist David Draiman, guitarist Dan Donegan, bassist Fuzz and drummer Mike Wengren. And now as these Chicago-based provocateurs wind up for the release of their pivotal second disc, *Believe*, we thought it was the right time to catch up with Draiman and learn a few new facts about this exciting hard-rock unit.

**Hit Parade:** Have you begun to put all that you've accomplished over the last few years into some kind of perspective?

**David Draiman:** I don't know if I'll ever do that. So much has happened, and happened so

quickly, that it might take me a long time to fully get a grip on what's happened. It's been the most amazing experience of my life, but much of it has been a blur. I have enough trouble dealing with it day-to-day, so trying to get a fix on the last two years is almost impossible. We've never been a band of "rock stars", if you know what I mean—being famous was never our main motivation. But, I've got to admit, now that it's happened where people know who we are, we're kind of enjoying it. I feel a little better about myself than I used to, which is a big deal. I have a little more confidence, even though it's still kind of fragile.

**HP:** It's a little surprising to hear that you're not brimming with confidence as you release your second album.

**DD:** That's not my way. But I am confident in this band and in what we're capable of doing. The success of the first album showed me that a lot of people can relate to the experiences we present in our songs. That opened my eyes. The fans have been so great to us in that regard. We owe everything to the fans, and that will never

change. We're nothing without them. Their energy is what pumps through our veins and keeps us going. The one thing I know for certain is that our attitude towards the fans will never change—we know that without their support, there simply wouldn't be a band called Disturbed.

**HP:** Why do you think the fans have related to Disturbed so well, and conversely, why have you related to them?

**DD:** It's a question of understanding and of integrity. The fans sense that there's a lot of integrity in our music, that we pour everything we have into every note we play, whether that's on an album or on stage. The fans respect that. They understand that. They know how much we love the music, and how much we love each and every one of them. There is a bond and a trust that's developed between us, and we'll never break that bond. That's why we'll never be rushed to finish this album. It has to be as good as it possibly can be. We delivered big-time with *The Sickness*, and to deliver anything less this time would just not be fair to anyone.

**HP:** What can you tell us about the next album?



# P.O.D. FEELING ALIVE

BY HAL LEHMAN

If truth be known, some people within the rock world thought that it was nothing more than a fluke when P.O.D.'s major label debut, **The Fundamental Elements of Southtown**, scored a platinum-selling victory back in 1999. They thought that this band's heavy, hip-hop-tinged metal sound and life-affirming attitude was just another "flava of the month," a style that would be usurped as soon as the next trend came along. How wrong those cynics proved to be! Today, with the band's latest effort, **Satellite**, fast approaching triple platinum, and such tunes as *Alive* and *Youth of the Nation* emerging as theme songs for these troubled times, vocalist Sonny, guitarist Marcos, bassist Traa and drummer Wuv have reaffirmed their prominent position within the New Metal regime. We recently had the chance to talk to Sonny about all the positive vibrations that currently surround P.O.D.

**Hit Parader:** If you could change anything about the way P.O.D. is perceived by the rock world, what would that change be?

**Sonny:** I don't know if I'd change anything. Things are really good in the band right now. I think we've generated some respect from the fans and from other bands, and that's cool. Maybe the only perception I'd want to change is that we're trying to somehow shove our religious message down everyone's throat. That's just not true. We're not denying that we're religious, but it's not something that hits you over the head in every song. It's subtle. Our music is designed for everyone, no matter what your religious preference might be. Our message isn't a religious one... it's about life, and the hard lessons we've learned over the years. When people call us a "Christian rock" band they're really missing the point. We may be Christian, and we may play rock, but those two aren't necessarily to be included in the same sentence.

**HP:** P.O.D. has now been around for a decade. As you wallow in your success, what do you see as you look ahead?

**Sonny:** Wallow, huh? (laughing) I don't picture us doing much wallowing. But it's hard to look

too far ahead. One of the ways that we've made it this far is by basically taking each day as it comes, and dealing with it. When you start looking a year ahead, you tend to lose your focus on what you're doing now. All I want to do is wake up each day and look forward to what I have to do then. If there's a show to play that night, then I look forward to that. If there's a chance to hang out with my family, I certainly enjoy that. I don't want to look beyond any of it. If I have to imagine what we might be doing years from now, I hope we're still together, making music and reaching people. But rock and roll isn't the be-all and end-all for me. That's my family, and my friends. If for whatever reason this band was to end tomorrow, I'd be satisfied. I'm sure there would be something that I would be excited about doing next.

*"On this album we've made a progression rather than an evolutionary step."*

**HP:** Wouldn't you miss the excitement and the energy provided by being in a platinum band?

**Sonny:** Of course I'd miss it. But if God were to say that we had come to the end of what he had planned for us as a band, what I wanted really didn't matter. I don't see that happening soon, which is why I don't even take the time to consider it. But I want to take each day and enjoy it, and try to reach as many people as I can.

**HP:** How do you feel that P.O.D.'s music has evolved from *Southtown* to *Satellite*?

**Sonny:** It's changed in some ways, but since we've been together for a long time, and we had made albums prior to these, it's more of a progression than an evolution. Every time we make an album, the four of us get together and add what we do to the over-all sound. Each of us is vital to that; there's not one guy who dominates everything. I think on this album our song

writing has taken a big step forward, and that's exciting. It's very rewarding when people hear things like *Alive*, *Boom* or *Youth of the Nation* and respond to it like they have.

**HP:** Obviously songs like *Alive* and *Youth of the Nation* have taken on a new meaning since the terrorist attacks. How do you feel about that?

**Sonny:** What happened was such a tragedy, and it touched the souls of so many people. There was a major hurt within millions. If our music can help relieve some of that pain, or at least allow some people to deal with it a little better, then that's unbelievable. It's a great honor to even be allowed to play that important a role. We know that a lot of people have embraced those songs as songs of hope, and that's what they were always intended to be. We don't want to ever hit people in the face with our message, whether it's religious, political or social. We'd prefer to present our point of view and then have everyone do their own personal take on things.

**HP:** Did the tragic events of September make you pause and question your beliefs?

**Sonny:** Nothing can make me question my beliefs because I believe that everything happens for a reason. God gives you strength to carry on in troubling times, and that's what he did for

those who suffered great loss in September. I am proud of my religious conviction, and it's as much a part of me as my tattoos or my music. It's not going to change for anything.

**HP:** Have you noticed a more frenzied response from the fans as you've toured the world this time?

**Sonny:** Our fans—our Warriors—are incredible! Many of them have been with us since before we ever made a major label album. Others have joined along the way, and they mean everything to us. No matter where we go, they turn out to support us, and without them life on the road could be long and cold. They bring life to us every night. There are times when we're out there without our families, living on a cold tour bus stuck some place in the middle of winter. But those smiling faces that we see whenever we stop make everything worthwhile. They are the best!





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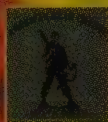
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32037 DEPTONES  
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28601 DIMMU BORGIR  
Marklands Innocence



32663 DISTURBED  
Monster Teething



23870 DOORS  
Jim Passed Out



25509 DOPE  
Group Portrait



28742 DROWN. POOL  
Sinner



33833 ECHOBRAIN  
Group Silhouette



25321 FEAR FACTORY  
The Evolution Of



25323 FINGER ELEVEN  
Greyest Of Blue Skies



21887 GODSMACK  
Flaming Sun



23937 GREEN DAY  
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32467 G. CHARLOTTE  
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16422 HATEBREED  
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18943 ICED EARTH  
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25380 INCUBUS  
Lotus Hand



28573 INCUBUS  
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Teeth & Selt Trail



10806 NIRVANA  
Black & White Group



10805 NIRVANA  
Smiley Face



27789 NOTHINGFACE  
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27788 NOTHINGFACE  
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33262 O. OSBOURNE  
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28637 O. OSBOURNE  
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28636 O. OSBOURNE  
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23967 PANTERA  
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20644 PANTERA  
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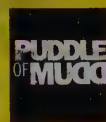
25129 PANTERA  
Vulgar Display



28609 PINK FLOYD  
Darkside Of The Moon



32998 PINK FLOYD  
Wish You Were Here



32277 PUDDLE OF MUD  
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27065 RAMMSTEIN  
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33295 RAMONES  
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33269 RANCID  
Flat Lets Go



32276 ROB ZOMBIE  
Sinister Urge Lp



28442 SAMHAIN  
Skull Scarecrow



19501 SIX FEET UNDER  
Maximum Violence



25376 SLAYER  
Teeth Skulls



20637 SLAYER  
Gore Face



25398 SLIPKNOT  
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25399 SLIPKNOT  
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33240 SLIPKNOT  
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24984 S. PUMPKINS  
Classic Zero



22854 SOULFLY  
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25325 SOULFLY  
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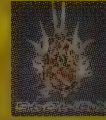
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Group Cartoon Sketch



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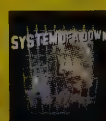
24751 SUBLIME  
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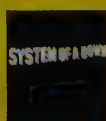
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# "The last year has been a really

**W**hen a band's first release on a major label is a five-song EP, certain flags are instantly raised within the rock and roll side of one's brain. Didn't the group have enough quality material to fill an entire disc? Did the label lose confidence in the band half-way through the recording project? Did some disastrous misfortune befall any and all the unit's members? While such questions may run through the mind of a somewhat paranoid rock scribe, the simple fact is that in the case of the Apex Theory none of these questions are even worth seriously considering. The truth of the matter is that this quartet's five-song introductory mini-album was released because everyone was so excited to introduce this diverse, hard rocking band to the world that they didn't want to wait any longer than necessary.

"We were very anxious to get some material out there and see how everyone would react," said vocalist Andy Khachaturian. "We thought coming out with an EP before our full-length album would be the best way to introduce ourselves to the music community. It's very important to us as a band to have people come into what we do slowly. We've found it's the most solid way to build a true fan base."

It remains to be seen if the Apex Theory's unusual means of introduction will serve its intended role of slowly indoctrinating the hard rock masses to this band's highly unusual sound. The stylings created by Khachaturian and band-mates Art Karamian (guitar), David Hakopyan (bass) and Sammy J. Watson (drums) are a rugged blend of metal and hard rock influences, all tinged with the group's shared middle-eastern heritage and love for intricate, unpre-

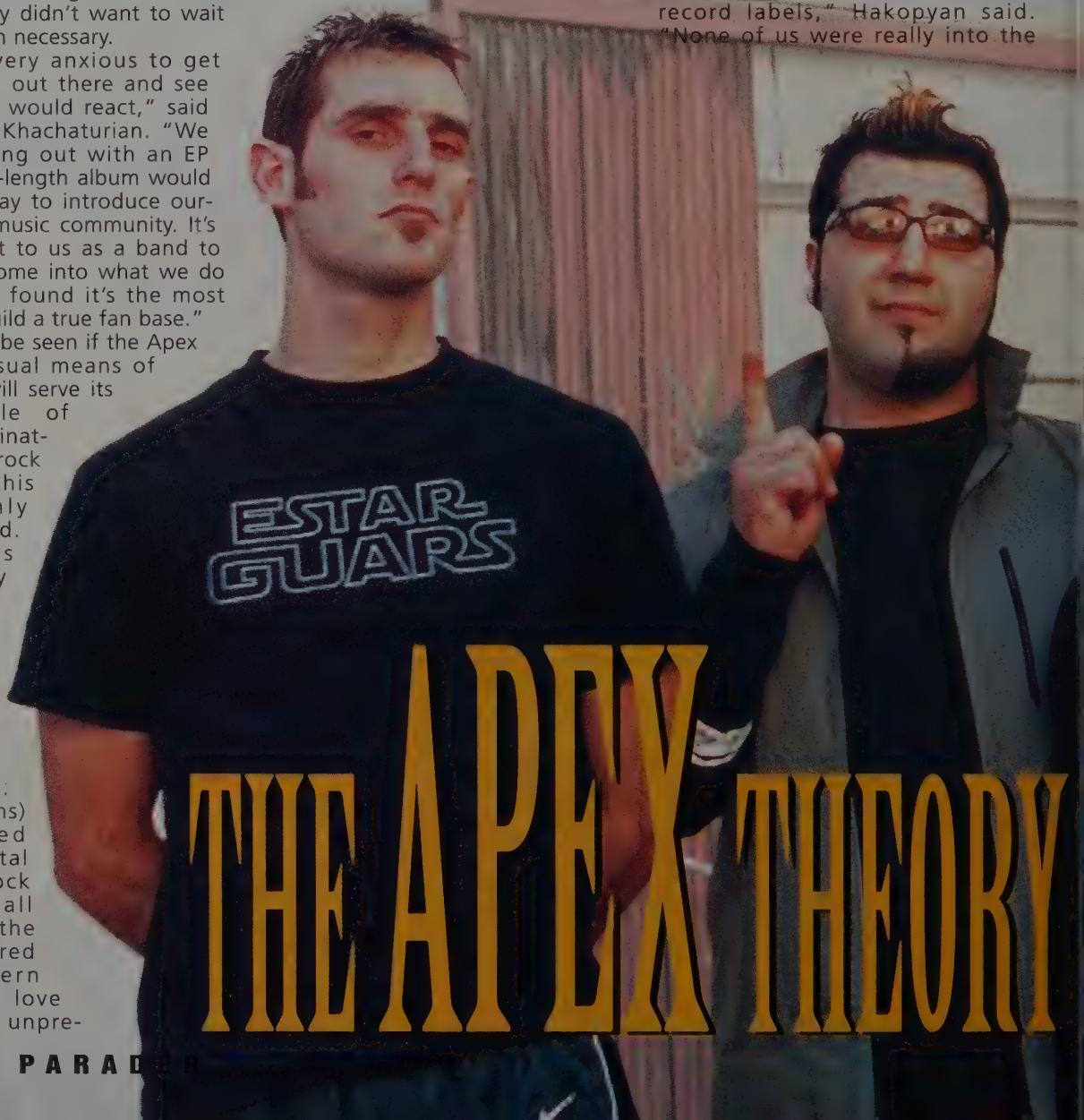
dictable rhythms. When all brought together on such songs as *Swing This*, *Trust Ease* and *Bullshed*, the Apex Theory emerges with a style that is rich, varied and totally unique. While initial comparisons to System of a Down are inevitable due to both bands being manned by rockers with Armenian/American roots, there's no doubt that the Apex Theory is a band apart in both their approach and their temperament.

"We certainly admire what System of a Down have done," Khachaturian said. "And we do share a similar heritage. But most of our other points of reference are different. That's about as far as the comparison goes."

This stylish quartet have been perfecting their rock and roll craft for

the last three years, slowly writing material and building up a loyal West Coast following along the way. They played their first showcase gig in L.A.'s famed Troubadour only two months after their formation in 1999, but the band was in no hurry to make any major label commitments. While A&R guys often buzzed around the group, the Apex Theory decided to do things their own way, first releasing a self-produced recording of one of their live gigs, then entering the studio to cut their debut EP, **Extendemo**. When the initial pressings of those two discs sold out, and the band's gigs continued to pack houses throughout the So Cal area, label pressure began to build, until finally just the right deal came along.

"We never sent our music out to record labels," Hakopyan said. "None of us were really into the



# THE APEX THEORY



# wild time for us."

industry end of things. The whole idea was for us to just write some songs that came from the heart and then go out there and play as many shows as we could."

The band's no-nonsense formula worked like a charm. By 2001 not only had they signed their recording deal, but they were also invited out on the road to participate in the recent Vans Warped Tour. That experience further honed this unit's rock and roll savvy, sharpening it to cutting perfection by the time they entered the studio to lay down the tracks that comprise the debut release. Now this eclectic quartet hope that these five songs keep their

fans satisfied until their first full-length album is finished later this year.

"We've already recorded a lot of material," Hakopyan said. "This EP is only to whet everyone's appetite. We're having fun with this. It's kind of like our name. The apex is the highest point of something, but the journey of getting to that point is what's really important."



"We blend our heritage and our influences into everything we do as a band."

# MAKING IT WORK

BY WINSTON CUMMINGS

**The Apex Theory:**  
Emerging as one of  
the most inventive  
bands on the  
metal scene.

HIT PARADE



Each evening, when Hatebreed hit the second stage during their run at last year's OzzFest, it seemed like everyone at the event stopped, turned and took notice. After all, there was a ferocity, a purpose and an energy contained in the music presented by vocalist Jamey Jasta, guitarist Lou Richards, bassist Chris Beattie, guitarist Sean Martin and drummer Matt Byrne which seemed to light the night on fire. Blending hardcore attitudes with pure metallic fury, this Connecticut-based quintet seemed to immediately win over the thousands of headbangers that had gathered at each and every one of the Fest's stops. And now, with the release of their eagerly-anticipated new album, **Perseverance**, it seems like Hatebreed are ready to parlay their initial notoriety into a world-wide whirlwind.

"We reflect the attitude that our fans seem to have," Jasta said. "There's a lot of anger out there—money is scarce, jobs are scarce, happiness is scarce. It pisses off a lot of people and they're looking for some kind of escape—we're that escape. What we present in our songs is more than just loud, angry music. There's a message there that's important. The best thing is that our message is reaching people."

Reaching people, indeed! The extreme sound and message featured throughout

**Perseverance** has already found a special niche within the New Metal world, but that's evidently not enough for Hatebreed. These five rockers are now bound and determined to prove that when their day of rock and roll reckoning finally arrives, they'll be remembered as one of the most intense, inciteful and intimidating bands ever to hit the metal scene. With a look and sound that serve to perfectly symbolize the state of the 2002 New Metal movement, this New Haven-based unit has made a quick—and perhaps lasting—impression upon this generation's hard rock aficionados. As shown throughout their current disc, this is a band that clearly means business with their mean musical business.

"We wanted to wake people up and shake things up at the same time," Jasta said. "We were hearing what was happening in music, and it just didn't excite us. There were certain hardcore bands in the Connecticut area who were getting all the attention, and at least to our ears they

weren't playing the kind of music we wanted to hear. So we decided to do it ourselves. Our attitude has been to create simple songs with basic, simple structures that could get everything they wanted done in about 30 seconds."

Hatebreed's "go in, get the job done and then get the hell out" musical philosophy scored some quick and telling points for the band on their local club circuit. There the band's go-for-the-throat stage persona started winning over large segments of their home state's rock fraternity, and by late 1997 a local label had stepped forward to offer the band a recording deal. The results of that partnership, **Death Is The Satisfaction of**

BY CHRIS SALUKIS

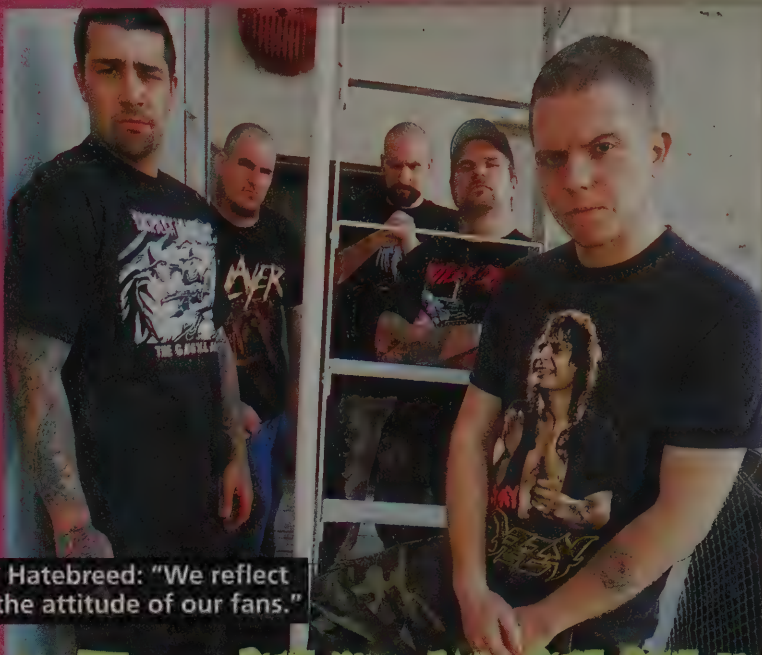
**Desire**, emerged as one of '98s premier hardcore releases. At that time, however,

with the New Metal movement still in its infancy, and the rock world more focused on alternative taste makers, and hip-hop move shakers than on a "real" heavy rock act, Hatebreed's debut met with little mainstream recognition. But that was fine with these guys. With influences ranging from Celtic Frost and Slayer to Entombed and Sepultura, the members of Hatebreed knew right from the get-go that massive commercial success was probably never going to be an integral part of their rock and roll destiny.

"When you play with the kind of intensity that we do, you know that your audience is going to be somewhat limited," Jasta said. "But when you come from our background, you know the music comes first and any recognition comes after that. We're all huge fans of bands

like Slayer and Celtic Frost, and they both managed to develop quite a large audience, and that's what we hope to do too."

Hatebreed's lethal mix of talent and determination has now started to yield a bumper crop of dividends for this heavy-handed quintet. Clearly, this is a band that will do whatever is necessary to get their music heard. They've never been shy about hitting the concert stage at any place, at any time and with any one. They've played on hardcore road shows, they've played at metal fests, and they've played with punk bands. It just doesn't matter for this action-



Hatebreed: "We reflect the attitude of our fans."

# HATEBREED

## ANGRY YOUNG MEN



packed unit. If there's a stage, an amp and a hungry audience, they'll do their best to turn 'em on through the power and passion of their lightning bolts of pure musical energy. As proven on such new tracks as *Power*, *Below The Bottom* and *We Still Fight*, Hatebreed is clearly a band apart, a group where image means little and musical content means everything.

"We've played with so many different kinds of bands in so many different places that it doesn't really matter to us anymore," Jasta said. "All we want is the chance to play and to communicate with the audience. It doesn't matter how big the audience is. And whether they're into metal, punk or hardcore also doesn't matter. Winning them over is our challenge, and we welcome that challenge every time we perform."

Make no mistake about it, this isn't a band out to slowly win over a small segment of the rock and roll world. With **Perseverance**, Hatebreed want to blast as wide a swath as possible through metal society, in the process bringing along thousands of converts to their acid-

**"There's a lot of anger out there—our music reflects that."**

dipped style. There's nothing sweet or innocent about this young band. They've already paid their dues to the gods of rock and roll, and they're now determined to reach for the sky... and to use any means possible to achieve their goal of world-wide musical domination.

"Sometimes people listen to what we do and believe that we're too bleak and too negative," Jasta said. "That's not true. We do believe that you've got to confront those negatives head-on, but that it's possible to take all that negative energy and make something positive out of it. We want to make a difference. We want to make people aware of what's going on in their lives, and give them some reason to fight to change what they don't like. If we can do that, then I think we've accomplished our goal."



**Jamey Jasta: "Our message is reaching people."**



# OZZY

## OSBOURNE

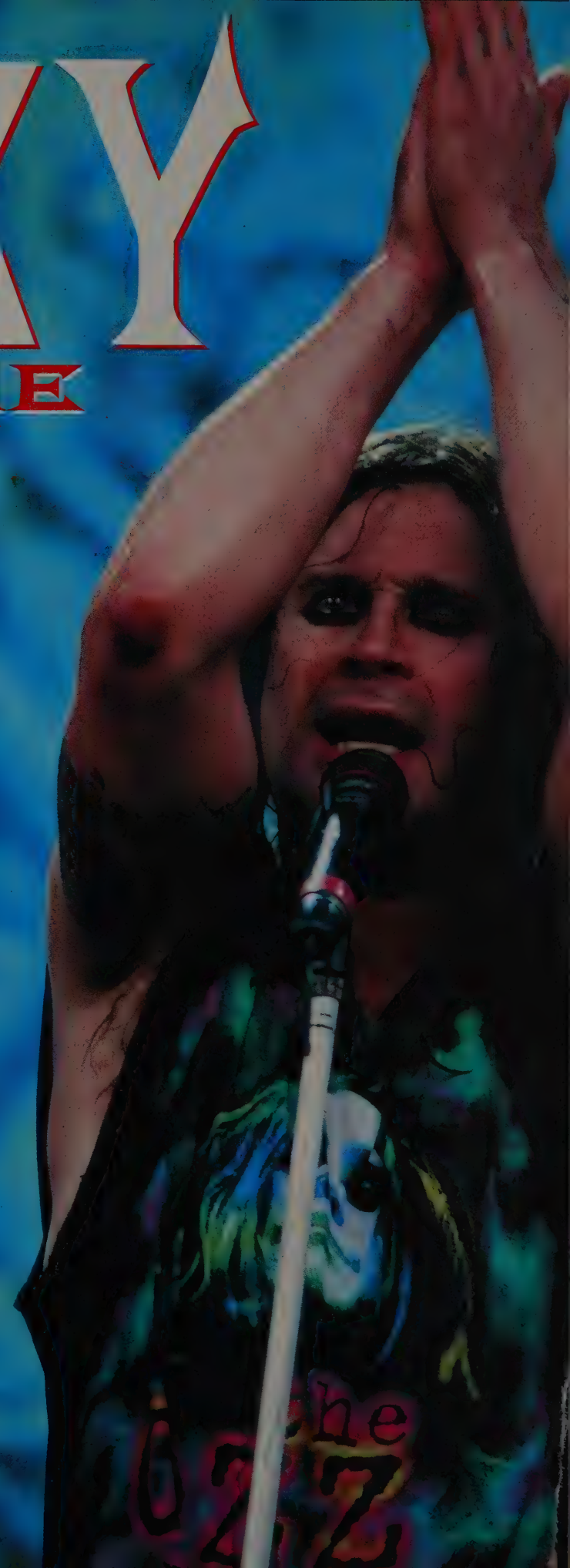
### THE MAN, THE MYTH, THE LEGEND

BY CURT LESKOW

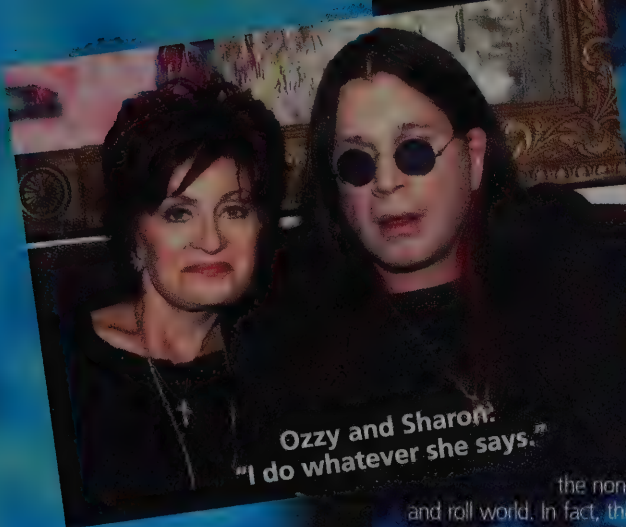
For a guy now well into his 50s, Ozzy Osbourne shows no signs of slowing down. In a field dominated by late-20th-century rock, the one-and-only Metal Godfather remains one of the most visible, successful, and respected figures in the entire rock-and-roll world. Having recently begun his latest career run, and at the peak of his fame thanks to the untimely arrival of MTV's recent stream-of-consciousness documentary, the legendary vocalist has taken on the role of a modern-day rock icon. His recently released in-concert CD/DVD collection, *Live At Budokan*, with its raw, primal performances recorded during the Ozzy Osbourne tour of last spring, indeed, the ever-patriotic Osbourne (who now resides in Hollywood after being born in Birmingham, England) took advantage of that Asiatic tour to perform for American troops stationed in Japan and Korea. For this one-and-possibly future Black Sabbath frontman, who has frequently discussed how moved he was by the tragic events of September 11, the chance to perform in front of 25,000 enthusiastic enlisted men at each performance was something of a dream-come-true.

"No, performing in front of all those guys wasn't my dream," he said with a characteristic chuckle. "But the chance to play in front of military personnel, many of whom have written to me over the years, was really very exciting. I can remember back to the early '70s, when Sabbath recorded *War Pigs* at the height of Viet Nam. That was a very anti-war song, and the military wasn't very happy with me. But times have changed, and attitudes have changed. I was very happy to see them, and they apparently were very happy to see me."

Why wouldn't any hard-working, far-away-from-home troop be happy to see Ozzy? After all, these days it seems like just about everyone, everywhere is thrilled to witness the metallic machinations brought forth by Osbourne and his







Ozzy and Sharon.  
"I do whatever she says."

PHOTO: KEVIN MAZUR

latest solo band (guitarist Zakk Wylde, bassist Robert Trujillo and drummer Mike Bordin.) Indeed, it has been an amazing 18-month run for a guy who less than a decade ago was threatening to "retire" from

the non-stop rigors of the rock and roll world. In fact, this may all eventually go down as the most hectic period in Ozzy's 30-plus year career.

It all began in the spring of 2001 when the Ozz reunited with guitarist Tony Iommi, bassist Geezer Butler and drummer Bill Ward for a world-wide Black Sabbath invasion that culminated in their headline-grabbing stint at that summer's OzzFest. Almost as soon as that road trek ended, Ozzy headed directly into the recording studio to record **Down To Earth**, his first solo disc in more than four years. Even before that album hit the streets, the Ozz—along with his ever-clever wife/manager, Sharon—were plotting the *Merry Mayhem* arena tour that carried them right through the beginning of 2002. By the time that road trek drew to a close, it was time for Osbourne to again pack his rock and roll suitcase and head overseas to the Orient. It was there that he not only entertained the troop, but recorded **Live At Budokan**. Then, almost as soon as he stepped back onto American soil, it was time to begin planning this year's OzzFest, a show which Ozzy's solo band headlined. And topping it all, the incredible run of *The Osbournes* helped turn Ozzy and his family—Sharon and kids Jack and Kelly—into international sensations.

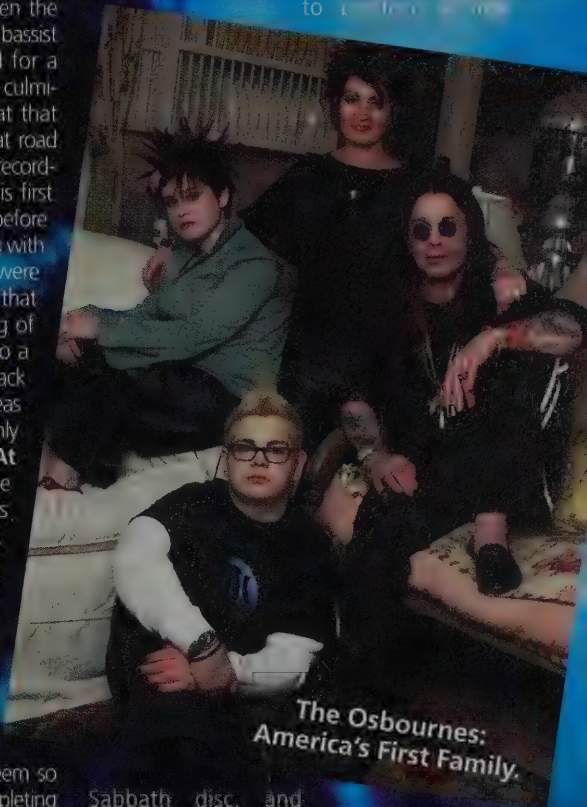
"When you mention everything that we've done like that, I'm amazed I made it through," Ozzy said. "But while I was doing all of that, it didn't seem so bad. It was a lot of work, especially completing the album right after touring with Sabbath. But I don't really ask questions anymore. Sharon tells me to do something, and I just do it. Then after it's done, I realize that it was a lot of fun."

The fact of who really wears the "pants" in the Osbourne household was recently made abundantly clear to anyone who witnessed *The Osbournes*, on MTV. There, 13 half-hour views into the life of the Ozz and his family showed the warm, often hilarious and always unpredictable life that the Osbourne clan experience in their new, lavish estate located high in the Hollywood Hills. While at times Ozzy and his family seemed like any other "normal" family most of the time their life, attitude and actions were shown to be the antithesis of just about everything that the traditional American family can relate to.

"We are a very normal family," Ozzy said somewhat defensively. "We have the same problems and the same pleasures as everyone else. But then, not every kid has me for a father. So I

guess things are a little different. I think the show did capture what really happens in our house. We didn't 'act' for the cameras. After we got used to them, we just lived our lives and hoped for the best."

Of course, we must all now begin to wonder if Ozzy isn't running the risk of overexposing himself to his ever-loyal metal masses. With his tour running through most American cities more often than Amtrak, and his face plastered on MTV more often than Carson Daly's, have we all perhaps seen too much of Ozzy in the month of It's something that the ever-loyal fan base has considered, and he's begun to think about pulling himself away from the public eye as soon as his latest round of touring have drawn to a close. But the constant rumors of impending



The Osbournes:  
America's First Family.

Sabbath disc, and despite continual chatter about some sort of special theater tour, it does appear as if the inimitable Ozz is determined to at least attempt to lay low for the remainder of 2002.

"It's not that I need a rest, but maybe everyone needs a rest from me," he said. "I have been very busy over the last two years, and maybe now is the time to take a short step back so that everyone can recharge their batteries. And to be honest, I don't know what comes next. I felt the need to tour with my solo band after we released **Down To Earth**, so it appeared that I was on the road for a long time. Now that all of that has been done, I can consider some options. Do I want to record with Sabbath? I don't know. I love democracy and I really enjoy being a 'dictator' in my solo career. But then, I love being with my band, Geezer. Really, I don't know what I want to do next, but I'm sure Sharon will find something for me to do before too much more time passes."

"My family  
has the same  
problems as  
everyone  
else's."

PHOTO: FX IMAGES

HIT PARADER 43



**T**o many in today's generation of rock and roll fans, Ozzy Osbourne stands as the ultimate TV "dad"—the bumbling, fumbling, loveable loon who stars in MTV's run-way-hit sitcom, *The Osbournes*. To another generation, however, Ozzy remains the ultimate heavy metal icon, a performer who has outraged and enraged the masses—while continually delighting his public—for more than 30 years. Whether it's been as a solo star—as he currently is as *Ozzfest* 2002's main attraction—or the once-and-perhaps future vocalist in the legendary Black Sabbath, Ozzy stands as the single most important and influential character in heavy metal history. With that in mind, we offer this salute to the inimitable Metal Madman with a look ahead—and look behind—at his hallowed career.

## 30 YEARS OF METAL MADNESS

# OZZY OSBOURNE

BY FRED SMITH

**Hit Parader:** It must entice you to realize that at the moment you're being thanked thanks to the TV show and *Ozzfest*.

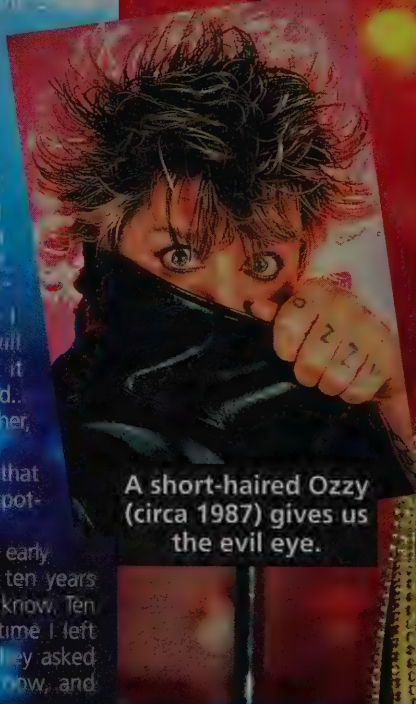
**Ozzy Osbourne:** It does. I think I can't believe the kind of attention that the TV show has caused. I have people stopping me on the street every day now who would never have known who I am. It's one thing for some kid to do it, but even some Black Sabbath fans. But these days it's guys and little old ladies. It's amazing that television has.

**HP:** And you're also in the middle of *Ozzfest* 2002. You're having quite a time for yourself.

**OO:** It's really unbelievable. Between the TV show, the success of the *Down to Earth* album and tour, and now *Ozzfest*, it's been just incredible. You know, each year at the end of *Ozzfest* I say to myself, "That it. There won't be another." It's not that I don't want to do it—I just assume that the interest will eventually begin to wane. But it seems like it's growing. I'm amazed... but I owe it all to Sharon. Without her, none of this would be possible.

**HP:** Is it hard for you to believe that you've now been in the public spotlight, making music for 30 years?

**OO:** When people asked me in the early days with Sabbath where I'd be ten years from now, I told them that I didn't know. Ten years after that, just about the time I left Sabbath and went on my own, they asked me where I'd be ten years from now, and



A short-haired Ozzy (circa 1987) gives us the evil eye.



Even Ozzy suffered from "mousse abuse" during the '80s.





**Are those Austin Powers' teeth that Ozzy is borrowing?**

again I told 'em that I didn't know. It's amazing to me to think that 30 years have passed—but it's just as amazing that so much of today's music seems to be a throw-back to the '60s. I just have to laugh when a 15-year-old kid comes up to me and asks me what the Sabbath song *Symptom of the Universe* is really about and what I was thinking about when we recorded it. How do I know? I was drunk or stoned, lying on the floor someplace when I did it.

**HP:** But it seems as if the mystique around the original Black Sabbath is greater today than ever before.

**OO:** That's true. But I don't understand that mystique. It's not like we had some magical formula. I imagine it's true that the four of us, me along with Tony Iommi, Bill Ward and Geezer Butler, as a unit created some great music. But believe me, we never thought, "Oh, in 30 years kids are gonna look back on us as the icons of our time." That's absolutely ridiculous. Kids still know me as Ozzy from Sabbath, especially after the last few tours we've done, and while that doesn't bother me, the fact is that my records have outsold what I did with Sabbath probably ten-to-one. It's kind of like what happened to Paul McCartney after he left the Beatles. I guess some people will always know me from Sabbath, and I obviously do still perform things like *Paranoid* and *Iron Man* at every one of my shows, not because I necessarily want to, but because I know the fans want to hear me do those songs.

**HP:** There are still rumors floating around that you might record with Sabbath once this year's Ozzfest is finished?

**OO:** I hear those rumors too, and there's really not much too them. It's not that I wouldn't love to record with them again, but I just don't know how it would work. I've become used to controlling things in the studio, having them just the way I want them. Sabbath is a democracy—I don't know if I could handle that. But I welcome the chance to work with them at any time. The tours we did together over the last four years did great business around the world, and there were both kids and people old enough to remember us the first time around at those shows. If it might now Sabbath isn't my focus. I don't want it to sound like I don't love those early Sabbath albums; they're great. It's just that I think I'd rather

it be?

**OO:** I wouldn't take back anything I've ever done. But if I was given the chance to take something back, it would be what happened to Randy Rhoads. 20 years have now passed since he died, yet I still think about him every single day. He was the nicest, most talented guy I've ever known, and what happened to him was such a tragedy. That plane going down, and Randy being killed, was definitely one of the lowest points of my life.

**HP:** You mention Randy's death as being a low point, but what has been the high point for you over the last three decades?

**OO:** That's almost impossible to say. But right now is probably one of the high points. With all the success and recognition that's come my way recently, it's really opened my eyes. But there have been so many high points, and so many low points too, you wouldn't be able to tell the high points if it wasn't for the low points—even if you would just bring them together. It's been an amazing ride, a truly incredible experience. Who knows, the way I feel at the moment, maybe I'll want to keep it up for another 30 years. Oh God, I hope not!



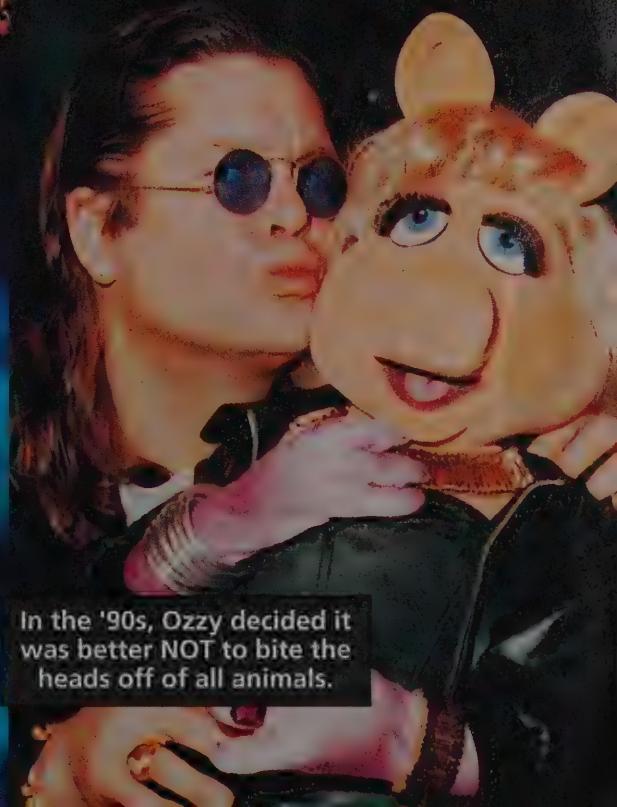
**Black Sabbath: "I don't know if I could record with them again."**

be known more for what I've done since then. It's hard to battle against your own legacy.

**HP:** Over the years you've received almost as much attention for your off-stage antics as for what you've accomplished musically. Does that bother you?

**OO:** It gets a little tired at times. I always remember when I was going through the airport in New York a number of years ago and somebody asked me, "aren't you the guy who bit the head off the rat?" I yelled at him, "No, you idiot, it was a bat!" Sure it can be annoying after all these years, but I'm used to those questions over and over again by now. I don't regret doing that or anything else I've ever done. I've gotten a lot of mileage out of the bat!

**HP:** If there was one moment in your life you could take back, what would



**In the '90s, Ozzy decided it was better NOT to bite the heads off of all animals.**



**T**here's a new power-behind-the-throne at this year's OzzFest. Sure, Ozzy Osbourne himself still reigns supreme as the unquestioned Metal Godfather. And yes, his ever-clever wife/manager Sharon remains the single most powerful woman in the hard rock realm, the true "brains" behind the entire Fest operation. But as OzzFest 2002 continues to raise havoc across the face of North America, it is the Osbourne's 16 year old son, Jack, who has emerged as the true taste-maker and taker of this year's metal onslaught. It was Jack who first recommended that headline attractions like System of a Down and P.O.D. be part of this year's main stage, and that decidedly underground sensations like Mushroomhead and Otep also should play an integral part in the proceedings. Indeed, OzzFest has now become an Osbourne family affair.

each summer to exchange music, inspiration and perspiration. Quite simply, nothing in heaven nor hell can come close to matching the sheer sonic impact of OzzFest.

Founded by Ozzy and Sharon Osbourne back in 1985 as both a forum for further ensuring the fest's mystique as the metal's most significant figure, and as a springboard for young bands looking to attain national recognition, the 2002 fest will feature an all-star lineup of Rob Zombie, Drowning in Sorrow, and the return to the festival of Ozzy himself. The 2002 Fest will also feature one of the most memorable live performances, including the high-gloss, musically rich, and inspired by last year's "Rock and Roll" theme. With song, this year's OzzFest seems destined to go down in heavy metal history as a key moment in the form's

years. Thus each and every OzzFest performance is guaranteed to come to a fitting and dramatic close, with the most influential and revered figure in metal history bringing the already-drained crowd to their appreciative feet one more time.

But perhaps it's what transpires in the hours before the legendary Ozz appears on the Fest's main stage that has truly become OzzFest's greatest claim to fame—in the process transforming the show from being just merely another summertime musical picnic into a highly anticipated annual celebration of all things metallic. With a variety of on-the-rise hard rock acts giving their all throughout the afternoon and early evening in their quest to become the Fest's break-out sensations, a friendly atmosphere of musical competition spurs each and every band to deliver a knock-out metallic punch.

# INSIDE OZZFEST 2002

BY FELIX LANCOMB

"There's a committee of ten people who help make the decisions about which bands will be on the bill," young Mr. Osbourne explained. "The goal is to have some bands that are really popular on the main stage. That's the reason they are chosen. Then we also want to provide a forum for a lot of smaller bands on the second and third stage. That's also very important. We take everything that the record labels give us, follow what's happening in the magazines and the charts, and then make our decisions from there."

No matter which generation of Osbourne may be behind the OzzFest's creative decisions, fans far-and-wide know that they're in for some major ear-busting action whenever the event rolls into town. Indeed, OzzFest has now become a true annual tradition, a rock and roll right-of-passage that a generation of heavy metal enthusiasts have grown to know, love and anticipate. It stands as the ultimate melding of "old school" metal and New Metal ideals, of established superstars and young upstarts, of those whose names stand as the very pillars of hard rock society and those metal merchants dead-set on making a name for themselves. It is where the high and mighty of the hard rock world gather together

on-going evolutionary process—the moment when "old" metal and "new" metal forged a lifetime partnership.

"This is a great year for the festival," said a Fest spokesperson. "The lineup is really strong, and with metal making such a signifi-

**"When my wife tells me to go on tour, I go."**

cant resurgence, we believe that interest in OzzFest 2002 will be at an all-time high."

As always, this summer's OzzFest is designed to be a 12-hour, non-stop, high-voltage, multi-dimensional outdoor extravaganza presented on three separate stages with the express purpose of packing outdoor venues from coast to coast with the best in pure heavy metal excitement. Ozzy and band (guitarist Zakk Wylde, bassist Robert Trujillo and drummer Mike Bordin) will climax the day's festivities with an intense ninety minute set—his first solo outdoor show in nearly four

"It's a great atmosphere because you get to hang out with a lot of great musicians and make some great music," said System of a Down's Serj Tankian. "There are no star trips, and no one looking for special treatment. It's an all-for-one and one-for-all attitude which really makes OzzFest something special."

Year after year, OzzFest has worked feverishly to fulfill Osbourne's oft-expressed dream of "giving heavy metal the kind of forum it needs to grow." Indeed, the Fest has given the reemerging metal form the kind of headline-grabbing media focus that no other musical forum has provided! Over the last few years such acts as System of a Down, Slipknot, Rob Zombie, the Deftones, Puya and Godsmack have all utilized the unique opportunity provided by the OzzFest format to help launch their careers. And once again, as it has been in each of its annual incarnations, the Fest remains one of the most ambitious (and clever) musical events in rock and roll history. Each year the OzzFest has drawn more and more fans—as well as more and more media coverage—and the 2002 outing certainly promises to be no exception.

This year, with the support (both financial and physical) of the World Wrestling Federation—



from anything else we've ever done."



# DOWN F THORNS

BY JAMES WRIGHT

a host of Sabbath-influenced metal masters) as its primary power source, and an approach that is heavy on the substance and decidedly light on the style, there's no denying that in 2002 the members of Down are battling upstream against the New Metal current. Indeed, this high-voltage unit does run the risk of finding themselves musical fish out of water—at least in a commercial sense. But as such wall-busting new tunes as *The Seed*, *Stained Glass Cross* and *Learn From This Mistake* undeniably prove, with this quintet, when there's a metallic will, there's invariably metallic way.

"With us, it all about the attitude," Keenan said. "We didn't see ourselves as the kind of band that wants to be wrapped up in a dark studio for hours on end. We want a place more open, so what could be better than a barn down in Louisiana. We moved in all our gear, slept upstairs and rocked downstairs. That's how this album

came together. We did it all in about three weeks... amazing!"

On *II* there's no denying that the band's Big Easy chemistry has been changed just a bit by the inclusion of the Texas-born Brown—the only "new" member to join the proceedings this time around. While the invasion of an "outsider" may have caused quite a ruckus in some bands, with Rex already having a decade-long history with Anselmo in Pantera, and having shared long-standing friendships with the rest of Down's members, his transition into serving as a vital new cog in Down's rhythm machine was as smooth as this rough-hewn outfit could make it.

"Rex was the man for the job," Anselmo said. "The fact of the matter is that we're playing much more technical stuff in this album. Our last bassist just couldn't handle it. But Rex stepped right in and added just what this band needed. In fact, it really let him spread his wings a bit and show what he's capable of doing. I know he enjoyed every second of it, and so did we."

So now with their lineup secured and

their second disc out, what's next for the Down boys? Obviously, a lengthy road excursion should be first on their list, but even as they were putting the finishing touches on *II*, Anselmo admitted that he was suffering from major back problems. In fact, the singer's reaction to the medication prescribed him to deal with his painful condition caused some industry folks to wag that the long-haired singer had fallen off the "wagon." But according to well-placed sources, once Anselmo's back problems clear, not only will his somewhat sluggish behavior modify, but so will Down's ability to hit the tour trail.

"Touring is such a big deal to us," Keenan said. "This is a live band more than anything else—that's where everything really happens. When we get together to jam, the energy level just goes through the roof. It's explosive. And now that we've got two albums to draw material from, the live show is gonna blow everyone away. There's no question in my mind about that. We want to find a lot of old, comfortable theaters with wood stages, where we can set up our gear and just have some fun."



# LINKIN PARK

## LIFE AT THE TOP

BY JOHN JACKSON

**"We've been surprised by things every step along the way."**

Deep in their heart-of-hearts the members of Linkin Park never could have imagined what the rock world had in store for them when they first released **Hybrid Theory** in the fall of 2000. But then, how could vocalists Chester Bennington and Mike Shinoda, guitarist Brad Delson, drummer Rob Bourdon, bassist Phoenix and d.j. Joseph Hahn possibly have believed that their debut album would sell more than seven million copies world-wide, and establish this California-based rap/metal machine as one of New Metal form's premier practitioners? Even as they begin work on their all-important second release, the Linkin Park brigade still have to occasionally shake their heads in amazement when they consider the dizzying trek they've taken through the contemporary music stratosphere.

"When you start a band, your hope is that you someday will get the chance to make an album and tour the world," Delson said. "It really never enters into your brain that the album could become huge—especially when it's your first album. We've been surprised by things every step along the way. We were surprised by the response the album initially received. We were surprised when it went platinum. We were surprised by the way the fans responded to us on tour. We were surprised by the way MTV supported our videos. We were surprised when **Hybrid Theory** became the top-selling album of 2001. And we're still being surprised today."

The "surprising" success of Linkin Park has come at a unique time in hard rock history. Just when many industry pundits were beginning to predict the imminent demise of the so-called rap/metal "movement"—thanks in no-small part to the simplistic, party-hearty philosophies espoused by the likes of Limp Bizkit—along came Linkin Park, a band that with little fanfare and minimal hype managed to totally revolutionize the form's artistic and commercial perspectives. Right from the start the differences between Linkin Park and their rap/metal "brethren" were stark; this was a group whose success was based on talent, drive and determination rather than their ability to shag Playboy playmates or find their faces on the top of the tabloid pages.

Such glaring differences were not lost on either fans or the media, who despite Linkin Park's relatively low-profile stance quickly turned this unassuming unit into international superstars. Indeed, one would be hard pressed to find a band with an initially less charismatic image than Linkin Park. Let's admit it—you look at those faces and you see the guys in your neighborhood or the boys next door—not some larger-than-life Rock Gods. But despite such apparent "deficiencies" this like-minded sextet has managed to continually set the rock and roll world on its ear, producing a sound so stylish, so powerful and so natural that their unique musical "hybrid" has now become the standard-bearer for the entire "heavy-hop" approach. And while they still may be young in both years and experience, it seems as if the members of Linkin Park have adapted to their rather unexpected role as 21st Century cultural "icons" without any undue stress or unneeded headaches.

"We're at a time when some people believed that a band that just makes

good music couldn't get noticed," Bennington said. "We never bought into any of that. We weren't about to start changing the way we dressed or the way we looked just to get more recognition. Right from the start our intention was for the focus to be on the music, not on us. Thankfully, as the months have passed, we've gotten some recognition as people too. But we believe that the fans will always respond to our music first, and that's fine with us."

Responding to Linkin Park's music has become a daily activity for millions of fans around the globe. With songs like *In The End*, *Crawling* and *One Step Closer* serving as a veritable soundtrack for these oft-troubled times, and the band's various video and DVD presentations further solidifying their position as taste makers and chart breakers, it would seem apparent that on the strength of a single multi-platinum disc and a series of sold-out tours, the LP pack has emerged as one of the most potent bands in the world. But with such success often comes inherent pressures, and already questions have begun coming the group's way concerning the content and delivery date of their next song collection. As they while away a few idle weeks of rest and relaxation before resuming their ever-hectic rock and roll lives, thoughts about Disc Two are slowly but surely beginning to pervade every thought, deed and action of Linkin Park's members.

"It's something that's always in the back of your mind," Hahn said. "When we're together, we're usually either playing music or talking about music. So the chance to experiment with a few new ideas and see what might develop is always there. We haven't gotten serious about what we might do on the next album, but there are plenty of good ideas already floating around. There's no question that we're a better band now than we were two years ago, and now we want to have that translate into the new music."

It would seem obvious that a band that together has lived, breathed and ate rock and roll for the last two years *should* be a

better band than ever before. But do the Linkin Park boys want to seriously tamper with the musical "formula" that has already won them such widespread fame and fortune? It seems highly unlikely that we will see drastic changes to this group's basic musical structure as they prepare to record their sophomore release. But, as Shinoda was quick to explain, we had all better be ready for a few surprises when Linkin Park next comes our way.

"The bands we always all liked and admired were the bands that took chances and really laid it on the line every time they made an album," the singer said. "With us, one of the really good things is that we've never been a very 'safe' band; we took chances throughout **Hybrid Theory**. That's definitely not a safe album. The material really runs the gamut from one extreme to another, so whatever we come up with next shouldn't come as a great surprise to anyone. All I know is that we're all very anxious to see where things go next, and we hope that the fans will be as well."





**CHESTER  
BENNINGTON  
HIT PARADER**



The crowd that had gathered outside of the hall in which Mushroomhead was performing that evening was an eclectic lot. There were the traditional denim 'n leather rockers who had come to be blown away by this Cleveland-based unit's eminently heavy techno/metal onslaught. There were the expected array of 'Head-heads decked out in their freshly-purchased Mushroomhead T-shirts. There were those who had come just to check out what has been labeled as one of the hottest new hard rock acts in the world. And then there were the "others"; the fans that had gone to great lengths to try and recreate the look and attitude that this masked shock-rock octet bring forth each and every night.

For their part, as they gathered backstage to finalize their last-minute preparations for that evening's performance, drummer Skinny, keyboardist Schmotz, bassist Pig Benis, vocalist J Mann, vocalist Jeffrey Nothing, guitarist Gravy, guitarist Bronson

clearly a band apart. This unit's "extreme music" approach has quickly emerged as something far more than just an attention-grabbing look or an "out there" attitude. Indeed, it is the complex, often quixotic music that Mushroomhead makes that serves as this unit's most distinctive call to arms. Ever since these eight strange rockers first joined creative forces in 1993, Mushroomhead have seemingly pulled out all the stops in order to make what they hope will be a lasting impression upon the metal masses. While there have been times when it looked like things might never break this group's way, with **XX** scoring major creative points, and their label pumping their power behind the band's off-center sound, it looks like these guys are *finally* on their way to the top.

"There have been times when it's been a little frustrating for us," J said. "When you pre-date the likes of Slipknot by half a decade, then only get a chance at a major

people who continue to compare us to them have never seen our show or heard our album. If they did, they'd realize that there are only superficial similarities between the bands. We're both large groups. We both tend to be very visual and wear interesting clothing on stage. But that's about as far as the comparison goes. We started doing this before they did, but they became well-known first. That's the way it goes."

The fact is, despite the ever present comparisons to Slipknot... and Mudvayne... and Crossbreed... and seemingly every other theatrically-inclined act that's reared its ugly head on the New Metal scene, Mushroomhead has little reason for concern. As shown throughout **XX**, this band's musical diversity and outrageous approach to their craft have helped them quickly established their own creative identity. Having already built up a sizable following—especially in the Midwest—thanks to their three indie albums (1995's self titled debut, 1996's

**Superbuick** and 1999's **M3**), this is one unit that appears well-prepared for their run at stardom. With songs like *Epiphany* and *Bwomp* showcasing the diversity of Mushroomhead's metal-meets-techno sound, on their latest release these guys show that they're in full command of their entire musical repertoire.

"We've now been together for more than eight years," J explained. "During that time

BY P.J. MERKLE

**"There needs to be an inherent intelligence to what we do."**

# MUSHROOMHEAD

## TOO MUCH OF EVERYTHING

and sampler *Stitch* seemed totally oblivious to the controlled chaos that was ensuing just on the other side of their dressing room door. These thought-provoking rockers had their attention focused on only one thing—and that was how to best communicate the misbegotten messages housed within their major label debut disc, **XX**, to their fast-growing legion of loyalists.

"Everything we do from the clothes we wear, to the paint and masks we place on our faces, to the music we make all needs to work together in order to create the impact that Mushroomhead seeks," said the erudite J Mann. "Our approach is built around a basic formula which includes heavy guitars, a very special keyboard sound and two vocalists pushing each other to the limit. It's designed for maximum impact on all levels—we want to assault the senses, but make you think at the same time. It's quite a delicate balancing act—especially for a band as heavy as we are. It's not really about conveying messages or making socially relevant statements, but there needs to be an inherent intelligence to what we do, and that's something that the fans can always sense."

It has become quickly apparent that despite some superficial similarities to other large, metallic, costumed, Midwestern shock-rock contingents, Mushroomhead are

label after they've succeeded, it is a little annoying. But we're here now, and that's all that matters."

Ahhhh... Slipknot. These days it seems virtually impossible to write a feature concerning Mushroomhead without bringing up that other band's name. Please understand that it's not like the members of Mushroomhead have anything against their Iowa-based metallic brethren. In fact, there's more than a grudging dose of admiration involved for all the precedent-shattering, door-opening chaos that the Knot crew has generated over the last few years. But it's grown more-than-slightly tiresome for J and his men to continually answer questions regarding how much of an "influence" Slipknot had upon them—especially considering that the 'Head were doin' their thing LONG before the Knot was even a gleam in Clown's evil eye.

"The good part is that the success of Slipknot opened up the eyes and ears of a lot of people within the industry to what large ensemble bands like this can do," J said. "Their success certainly helped us get our record deal. I accept it for what it is. But at the same time, I have to assume that the

we've really grown to understand what works best for our music. We can almost anticipate what each other are thinking, and that makes the whole creative process very smooth and very powerful."

For those fans anxiously awaiting to see the band perform live, however, all of this talk of studio wizardry and artistic sincerity was far from necessary. They had come to rock—as well as to experience the full-frontal assault of the Mushroomhead concert experience—and they knew this band would deliver. There, under the spotlight, the band's penchant for combining eye-catching, often jaw-dropping costumes with their ear-assaulting rhythms quickly cemented their position as one of hard rock's most noteworthy young acts. Mushroomhead are clearly innovators and not imitators, a band in a free-wheeling, no-holds-barred search for rock and roll stardom.

"We've been fortunate in that we've already had the chance to tour with bands like Marlin Manson, Type O Negative and Gwar," J said. "But now it's our turn to go out there and have the focus squarely upon us. We're ready."

PHOTO: ANNAMARIE DISANTO





**MUSHROOMHEAD**  
**HIT PARADER**



Things are never particularly easy in the world of Coal Chamber. For vocalist Dez Fafara, guitarist Miguel "Meegs" Rascon, drummer Mike Cox, and new bassist Nadja Pulen, life often appears to be an endless array of turmoil, tragedy and trepidation. But if such an approach may wear somewhat heavy on this Los Angeles-based unit's day-to-day life, it certainly serves to fuel the fires of their creative output, adding both a feeling of substance and an aura of intrigue to their musical product. As proven throughout the group's latest disc, **Dark Days**, the turbulence that marks so much of Coal Chamber's existence serves to fill each note they play and every song they sing with a heart-felt power and a soul-crushing angst that is nothing short of palpable.

"Things do have a way of getting a little strange with this

history of Coal Chamber, they seem to be doing quite well at maintaining their career momentum. Indeed, it has been four years since the group's last album, **Chamber Music**, graced us with its foreboding presence. And it was four years prior to that—all the way back to 1994—when the group's self-titled debut first introduced a still-wary rock world to this decidedly different West Coast shock rock contingent.

Since then, clearly much has happened in and around the world of Coal

band, and will always love and cherish the time we had together."

It didn't take long for Coal Chamber's three remaining members to react to Rayna's announcement. With their touring schedule ready to kick off in March, the band asked Nadja—who had previously subbed for Rayna when the latter temporarily left the band back in 1999 to deliver her baby—to step in as touring bassist. It wasn't a move that the band wanted to make, but it was one they knew had to be done... and done quickly. Still, despite

Rayna's departure, it's unlikely that she'll ever be forgotten by either her bandmates or Coal Chamber's loyal legion of fans. "Rayna has given us the best years of her life," Dez said. "We appreciate all her hard work and

effort and we wish her and her family the best. As a band we support her decision. Family comes first. We will miss her greatly."

In some ways Rayna's departure signals the end of an era for Coal Chamber, and if that is to be true, then **Dark Days** clearly stands as a fitting testimonial to the powers inherent in the band's original lineup. From first note to last, this disc is a true tour-de-force, bringing forth all the power, passion and perversion that have long stood at the very cornerstone of the CC sound. Such songs as *Watershed* and their recent single *Fiend* provide ample evidence as to why so

many within the music industry still believe that Coal Chamber will eventually emerge as one of the hard rock form's most renowned acts. While success on a grand scale has neither come quickly nor easily for this Left Coast contingent, with a power-

ful new disc under their belt, a series of exciting tours ready to be played and a redesigned lineup ready for action, it would seem that 2002 is shaping up as the year of Coal Chamber's ascendancy.

"There is a lot that we want to accomplish now," Dez said. "We've already done the *Jagermeister* tour with Drowning Pool, and that was a great way to introduce some of our new music to the people. Now we have the whole world laid out in front of us, and we're deciding what would be the best move for us to make next. This is very exciting for all of us."

# COAL CHAMBER

BY ROB ANDREWS

Chamber, but with the release of **Dark Days** it would appear that after years of being trumpeted as heavy metal's

Next Big Thing, this quartet may finally find themselves firmly perched on the precipice of world-wide acclaim.

"We've all heard people say how successful we should be," Dez said. "And in our minds we have been successful. We've made the music we've wanted to make, and the response we've gotten on stage has been amazing. Maybe some people expect us to become this huge, platinum band. That's kind of beyond our control—though we wouldn't mind if it happened."

The long years the band has taken between album releases has recently made for some radical changes within the Coal Chamber lineup. In January, just after completing her work on **Dark Days**, long time bassist Rayna Foss-Rose (she's married to Sevendust's drummer Morgan Rose) left the band in order to spend more time with the couple's daughter, Kayla. While her distinctive playing style played a pivotal role in the CC sound since the very beginning, the idea of raising her young child, and being away from her husband, while returning to the road for months-on-end was too much for Rayna to bear. "This was a very hard decision to make," she said. "But it's one that Morgan and I feel is important to our lives and our family. I wish nothing but the best for the

"Things do have a way of getting a little strange for this band."

band," Fafara said with an askew grin. "But for us, it's all become so expected that I don't know if we could function in any other way. We seem to thrive when things are at their bleakest. It seems to bring the best qualities out of us."

Apparently things must have been fairly "bleak" around the Coal Chamber camp in recent months judging by the fact that the band's musical output has been nothing short of outstanding. In addition to the kudos coming from far-and-wide concerning **Dark Days**, the band has also been deservedly praised for their contributions of *Something Told Me* to the recent **Resident Evil** and *Glow* to **The Scorpion King** movie soundtracks. And if that wasn't enough, the first leg of their latest world tour (on which they played "special guest" to Drowning Pool throughout much of the road outing) served to raise the group's public profile to an all-time high. All things considered, there isn't exactly much for the CC brigade to feel down-at-the-mouth about these days. But such a notion doesn't stop these rockers from casting a wary eye for trouble around every every corner they pass and towards every stranger they encounter.

"There always seem to be things there trying to catch us a little off guard," Dez said. "We're doing our best to make sure that we don't allow that to happen. When you wind up taking a long time between albums, you allow a lot of time for weird things to happen."

For a band with the sporadic recording





isolation of any recording studios in the world," explains DeMaio. "The studio's motto is 'beyond all standards.' Ronald Prent, whose work I have long admired, works there exclusively. He is no stranger to heavy rock. We went there, did a test mix, liked him, and decided to work together to create heavy metal history."

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**ARCH ENEMY** BASSIST **SHARLEE D'ANGELO** stands in the lobby of the Roger Smith Hotel in midtown Manhattan killing time during a short visit. The band, who will fly to the West Coast the following morning for their first U.S. show with vocalist Angela Gossow, is making the most of a layover by meeting area journalists to promote their latest effort, **Wages Of Sin**, and its East Coast live debut at the New England Metalfest.

"It is going to be wonderful, I hope," laughs D'Angelo, a veteran of U.S. metal festivals. "The Dynamo festival started out in a little club in Eindhoven. Six years later, it is drawing 70,000 people. The New England fest has only been going on for a couple of years and it continues to get better and better." With the last minute cancellation of two shows in Santiago, Chile, the band will perform just one show in support of **Wages Of Sin**, at Los Angeles's famed Troubadour, before making their way to Japan for a high profile, seven-date headlining tour of Japan. Needless to say, the members of Arch Enemy were relieved when a custom's official at JFK airport recognized them and quickly ushered them on their way.

"I guess we are not as underground as we thought we were," laughs guitarist and founding member Mike Amott. After four great records and a line-up whose résumé's boast of such bands as Carcass, Carnage, Candlemass, In Flames, Witchery and Mercyful Fate, it is hard to consid-

er Arch Enemy an underground band. A supergroup of sorts, which also features guitarist Christopher Amott and drummer Daniel Erlandsson, has had a profound impact on the international metal scene, not by attempting to redefine any of its genres or by trying to bend or extend musical parameters, but by blending death, black, speed, melodic and progressive metal without regard to formula and without being self-conscious about the direction in which it is heading. The addition of an unproven talent such as Angelo Gossow to replace the popular Johan Liiva is the perfect example of its selflessness and key to why they have become one of the more popular bands in metal. Unsurprisingly, **Wages Of Sin** is not only the band's most extreme effort to date, it is also the band's best.

"This record is more extreme than our previous records," says Amott. "Our last record, **Burning Bridges** [1999], is as soft as we are going to get. It contains a lot of harmonies. I still want to write 'songs,' but I don't want to play melodic metal with growling vocals. Angela brought a new dimension to our music. It is a bit more intense and a bit more angry than our previous efforts."

First impressions do make a difference. Those who see photos of Gossow before experiencing her voice are quickly taken back by how powerful she is. "In the beginning, she was doing mainly low, deep guttural growls before with the odd high scream here and there," recalls Amott. "We made her work hard in the studio, doing all sorts of screams. She now enjoys working with voice coaches, learning how to use the muscles in her throat. She works out vocally each day to maintain her stamina, even when we are not rehearsing."

Gossow has completely recovered from a throat infection that forced the cancellation of a tour last year. "She's back 100 percent," says





## 3rd STRIKE

Amott of Angela's recovery. "She's been fine since last year." "It was the same thing that happened to Celine Dion," contends the vocalist. "Everyone who uses his or her voice as much as a professional singer must take extra-special care of it. People who talk all day usually begin to have trouble speaking near the end of the night, but a vocalist usually performs at night. I didn't stop rehearsing when I began to experiencing problems. I was under a lot of pressure because we wanted to play the Wacken festival and then tour Japan. After three weeks, however, my voice was gone and the tour was cancelled. I certainly learned my lesson."

Although she is a newcomer to the international metal scene, Gossow has nurtured her talents in the German underground metal scene since 1991, growing from "a kid who screamed in basements" to performing clubs shows. "During the last ten years I was the member of two extreme metal bands who rehearsed at night after long days of work just so we could play in front of fifty people on the weekend. It became so frustrating that I considered quitting. Now, I am in Arch Enemy and looking forward to performing a few nights each week in front of thousands of people."

"As a vocalist, you must make sacrifices," continues Amott. "You have to avoid smoky bars, for instance, because your voice will be totally shot when you get up the next day." "After a show my bandmates often will go for a drink," complains Gossow. "Vocalists must worry about the next day. They should go to bed right after each show and rest that muscle. When Arch Enemy is on the road it will be total madness, but I know that my voice needs rest."

"The coaches she works with deal with rock vocalists, not just operatic singers," continues Amott. "She just gave one of her coaches a copy of *Wages Of Sin* and said 'This is what I do. I don't want to change. I just want to do it the right way.' She has actually improved since she has begun working with coaches and now has more power than she had when we recorded the album."

The next day the members of Arch Enemy were scheduled to spend

six hours in the air before landing in Los Angeles. The next week, they planned on flying for another ten hours on a plane headed to Japan. "I now know how to take care of my voice so it should not be a problem," says Gossow. "I will spend most of the flight with a white towel over my mouth. I will not breathe in the bad air, but I will look like a diva."

"She will look like Michael Jackson," laughs Amott.

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**JIM KORTHE, 3RD STRIKE'S** rough and gruff frontman, grew up in the gang-infested streets of San Pedro, a Los Angeles ghetto neighborhood inhabited by working-class Italians, Yugoslavians and Mexicans. Although many of his peers gave into temptation, Korthé was able to channel his various struggles into his music. Needless to say, the songs on his band's debut, *Lost Angel*, are both introspective and based on life experiences. "A lot of it is dramatic, depressing and angry," says the singer.

The seeds of 3rd Strike began more than 11 years ago when Korthé and guitarist Todd Deguchi formed a local band that quickly crashed and burned. The duo continued collaborating, however, and eventually formed the hard-hitting, urban-flavored 3rd Strike. "We were really young when we first started playing together and it took us awhile to find ourselves," admits Korthé. "In the beginning, we played speed metal. But we listened to so much stuff—from Marvin Gaye to reggae to classic rock to hip-hop—that our music finally began to take shape."

"It was when we filled out the line-up with people from different backgrounds (guitarist Erik Carlsson, bassist Gabe Hammersmith and drummer P.J. McMullan), that our sound came together," admits Deguchi. "Our music is hard to describe, which I'm sure most bands will tell you," admits Carlsson. "The songs on *Lost Angels* are so different from one another that I would describe the record as melodic rap core. If you just listen to tracks such as *Flow Heat* or *Redemption* you might describe our music as something else."

"*Hang On* is a straight up hip-hop song," adds Korthé. It was while



# INSIDEOUT MUSIC PRESENTS

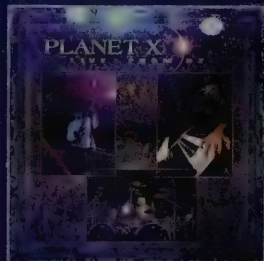
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## Arjen Anthony Lucassen's Star One



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the band was recording in punk's favorite Pennywise's studio that the band's guitarist Fletcher Dragge, heard and fell in love with 3rd Strike's music and got them in touch with Pennywise's management company. The unit was brought to the attention of Hollywood records, which quickly signed the band and ushered it into the recording studio.

Produced by Mudrock (Godsmack and Powerman 5000) and Toby Wright (Alice In Chains, Korn, Sevendust), 3rd Strike's **Lost Angel** just might turn the overwrought genre of New Metal on its ear with a ferociously honest blend of hard rock, hip-hop and melody.

In addition to 3rd Strike's unique but reverent cover of Black Sabbath's **Paranoid**, which features a cameo by Cypress Hill's DJ Muggs for the upcoming **Ultimate X: The movie**, the band will be part of the impressive lineup for this year's Ozzfest. As for the future: the formula for songwriting works, so the members of 3rd Strike will not change it.

"It begins with these two guys," says Korte pointing to Deguchi and Carlsson. "They come up with a guitar riff. Sometimes they will do something very simple and sometime it will be intricate. I'll take their tape home, throw it on my four-track recorder and the song will tell me what it wants to be. It speaks to me. I write the lyrics and then I take the song back to the band."

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**THE MEMBERS OF ROSWELL, GEORGIA'S INJECTED** are on top of a Manhattan hotel, graciously submitting to another photo shoot. Although vocalist, guitarist Danny Grady, guitarist Jade Lemons, bassist Steve Slovsky and drummer Chris Wojtal seem bored with the process, they've sustained enough of the excitement that comes with having just released their debut, **Burn It Black**, to get them through the day.

Formed in 1998, Injected are four high school friends who learned the ropes playing in other local bands before coming together. The band did not start out as a serious venture, but after months of practicing and recording, Injected began accepting gigs. After building a strong following playing throughout Atlanta and its outlying areas, record labels began sniffing around the band, which eventually chose to sign with

Island Records. Soon after, the band headed into the studio to record **Burn It Black** with producer Butch Walker (Marvelous 3) and mixer Rich Costey (Rage Against The Machine, Fiona Apple, Jurassic Five).

"Butch really helped us to tighten the songs," says Grady. "He came up to us one night after a show and said he really dug the band. So I called him afterward and asked if he'd like to produce the record. He came down and did a terrific job. He's a pop guy and I'm a metal guy and we each pulled in opposite directions. We knew we'd wind up landing somewhere in the middle and it turned out great."

The group's guitar-oriented, melodic hard rock has been called "Seattle sounding," by unimaginative critics. As heard on **Burn It Black**, the band's music is much more diverse, influenced by everyone from Nirvana to the Beach Boys. "I grew up on song-oriented groups like the Beatles and the Beach Boys," says Grady. "I later discovered the heaviness and power of bands like Soundgarden and Nirvana. I like the combination of both, with the most important thing being the songs and melodies. Everything has to serve the song. I remember seeing Nirvana on MTV for the first time and thinking, 'Wow!, these guys are heavy and have great songs.' I also liked that they didn't have to dress up. I wasn't into the glam thing and didn't want to be in a band where I'd have to wear cowboy boots and spandex."

The band's first music video, *Faithless* is in heavy rotation on MTV2. The band describes the video shoot, which took place on the Disney Ranch in South Los Angeles, as "cold and rainy." Even worse, the members of Injected were not allowed to smoke or drink during the shoot. "They would not provide any alcohol," remembers Wojtal. "The crew guys snuck some booze in and we sort of took it from them."

"The people who worked on the video were very cool," adds Grady. "It was weird having that many people working for a little band from Georgia. It was cool to have a deli on wheels at the set each day where I could order French toast with ham and eggs. We also had Panavision trucks. It was all very surreal."



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# SYSTEM OF A DOWN HEADLINE STATUS

BY LARRY BRAQUET

"Touring with OzzFest is a great way to meet a lot of other musicians."

66 HIT PARADER

**S**ometimes it appears as if System of a Down are everywhere. Ever since their most recent platinum disc, **Toxicity**, hit the hard rock world like a fist to the face last summer, this unique Los Angeles-based band has been nothing short of omnipresent. Now vocalist Serj Tankian, bassist Shavo Odadjian, guitarist Daron Malakian and drummer John Dolmayan have decided to take everything on their musical plate to the next logical step by headlining this summer's OzzFest, and raising their public persona to an all-time high in the process. While they've had previous experience as OzzFest participants (they performed on the main stage throughout the tour's 1999 run), being topped on the nightly bill only by the Ozzman himself will undoubtedly place an extra burden on this Armenian/American unit. But as we discovered during this recent conversation, it would appear as if the members of System of a Down can't wait for the chance to share their politically-tinged, acid-laced sound with the metal masses.

**Hit Parader:** What special opportunity does performing at OzzFest bring to the band?

**Daron Malakian:** When we tour, we always want to be part of a package that's going to deliver a very good show to the fans. We learned a lot about that when we were part of OzzFest back in 1999. We had that confirmed when we did the *Fledge of Allegiance* tour with Slipknot last year. Having the chance to be such an integral part of this year's OzzFest is a great opportunity for us because we know we're going to be able to perform in front of thousands of fans every night, and hopefully give them the kind of music they're looking for.

**Shavo Odadjian:** Another great part of doing a tour like this is that you get to meet a lot of other musicians and hang out. You make some good friends that way. So for us it actually goes beyond the music. It's a very satisfying experience on a number of levels. It's also a lot of fun.

**HP:** **Toxicity** has been out for quite a while now. Have you been satisfied with the response the album has received?

**DM:** What's surprised me the most about reaction to the album is how some people view it so differently. I've heard people say that it's much heavier and more intense than our first album, and then I'll hear other people talk about the melodic content in a lot of the songs. That's very satisfying all by itself. It means that we're hitting people on different levels, and they're responding.

**SO:** It's good that this album can be viewed on many levels. If you want to be caught up in the power, you can. If you want to enjoy the more subtle things, you can do that too. It's great that it's been commercially successful, but that was never a primary concern of ours. We set out to make a

great album, and I think we did. The response it's received has only confirmed our thoughts.

**HP:** We know that you had enough material for two albums when you released **Toxicity**. Where are all the other songs, and what do you imagine will happen to them?

**SO:** There were an amazing number of songs written for the album. Originally there were more than 40 of them, of which we actually recorded 33. Obviously, we couldn't use all of them, but I do hope that we get to use them at some point. They're all very good. The reason you can't hear every one over another is really a matter of taste and the way it fits into the album as a whole. It's not a question of their quality. I think all 33 of those songs deserve to be heard, and hopefully they will be at some point or another.

**DM:** For us it's really important to make a complete album. We don't just write songs and present them. They all need to work together and fit together. I like to put an album on in the beginning and take it all the way through. I want it to work as a complete musical piece.

**HP:** System of a Down has developed a reputation as a very cerebral band. Do you ever worry that much of what you say and play goes over your fans' heads?

**DM:** If you come to our shows, that never seems to be a problem. I think we have a very special connection with our fans, and that comes through every night. We try to make sure that we maintain direct contact with the fans because we don't want to come off as cold or distant in any way. I think for our music and our lyrics to have their greatest impact, there has to be that connection. We can't seem bigger than the fans are—we're still just the same as they are... except that we're the ones on stage.

**HP:** Has the System "phenomenon" now reach world-wide levels?

**DM:** There are fans everywhere. We see that when we tour, of course, but we also see it in the correspondences we get. They go out and find the album wherever they are. If we're not playing in a place near where they live, they find a way of getting to where we are. It's amazing. I have so much admiration for them. I know what that kind of dedication is like. I had it when I was a fan, and I take it as the greatest compliment a fan can give a band.

**SO:** We have felt a definite growth with this album and the corresponding tours. It had been a few years since the first album was released, and we were curious to see how long it would take for us to see any real growth in terms of the audience. Well, it happened almost immediately and has continued from there. The opportunity to play such a prominent role in this OzzFest just proves that point even more.





**ROB ZOMBIE  
HIT PARADER**



**T**hey've sold over four million copies of *Break The Cycle*. They've packed arenas around the world. Their videos for songs like *It's Been Awhile* and *Fade* have become MTV staples. Indeed, it's been quite a year for Staind. But despite all of the incredible success that has come their way since their third disc was released, vocalist Aaron Lewis, guitarist Mike Mushok, drummer Johnny April and bassist Jon Wysocki seem to have maintained a firm grip on that ever-elusive quality known as "reality." Now, as they slowly shift gears and begin the arduous, time-consuming, yet eminently satisfying process of writing and recording their next album, it seems as if the members of this Massachusetts-based unit are feeling a bit more pressure than ever before. But as this conversation with Lewis indicates, these days nothing seems to be bothering the platinum-covered rockers in Staind.

# STAIND

## COUNTING

## THEIR BLESSINGS

**Hit Parader:** Have you come to grips with the massive success of *Break The Cycle*?

**Aaron Lewis:** I think we have, to the best of our abilities. I don't know if you really ever become comfortable with something like that. It's something that exceeded all of our expectations. But we were fortunate in that there has been a relatively slow build associated with our career, so success wasn't something that happened overnight. We had already tasted some success with *Dysfunction*, so we had hoped that this album would take the next step for us. But having it attain all that it has was certainly beyond our wildest hopes.

**HP:** Is it intimidating to consider that you now have to follow up such an incredible success?

**AL:** It's exciting more than intimidating; just as making this album was exciting after the success of *Dysfunction*. It's a challenge, but it's the kind of challenge that we seem to respond to quite well. There are times when you're recording, or when I'm by myself working on lyrics, that are somewhat painful, but that's good. You've got to open up to those feelings in order to make the kind of music we want. But success has never been our motivation—making great music has. That's still the way it is.

**HP:** You've often indicated the "responsibility" you feel in having fans relate so intimately to

your lyrics.

**AL:** It's never easy to think about having that kind of power—the ability to really reach out and touch people. You don't necessarily expect to do that when you're in a band. It's incredible to know that the fans are able to get into the lyrics as much as they do. And I feel it is my responsibility to offer them at least a little bit of hope, some kind of light at the end of a dark tunnel. There are fans who've taken our songs

very much to heart, to the point where it hasn't been healthy. That is too much for me—I can't handle that. But when I hear that one of the songs helped a kid realize that there is hope, and that they can make it through a

tough time, then I really appreciate that.

**HP:** It's been noted that there at least appears to be a more up-beat tone in your recent music. Will that trend continue in the future?

**AL:** I would like to think so. I freely admit that I have been in some very dark places throughout my life. But thanks to my wife, and my new baby, I'm probably more content with my

life at this moment than I've ever been before. I'm sure that will be reflected in the music to some extent, though I'm sure there will always be a dark side to Staind's music.

**HP:** Do you become concerned that your more "contented" life will rob the band of their innate quality?

**AL:** That won't happen. I have 28 years of pain to draw upon. That is a fundamental element of my being. I can tap into that pool of emotion at any time. It's great that I can see a bit more of the light in my life now, but it will never change the basics of Staind's music.

**HP:** Do you find it ironic that after playing so much heavy music over the years the band's greatest success has come with the 1-2 punch of *Outside* and *It's Been Awhile*?

**AL:** What I might have even been more surprised by was that after working so hard on our lyrics and music, we have a big hit with a song that had only the basic chords and the chords worked out. When we recorded *Outside*, I was basically making the song up as we went along. What you hear on the finished version was something that was spontaneous right there on stage. I can't imagine too many other songs that have ever happened quite like that—and I doubt it will ever happen for us again. I'm still amazed how it turned out, and I'm even more surprised by the kind of reaction it generated.

**HP:** So we can assume you're not going to wing it with all the songs on Staind's next album?

**AL:** That's not too likely. But the basics of songs like *Outside* and *It's Been Awhile* reflect the way I do approach all of my songs. Usually, I'm going to begin with just an acoustic guitar, and then take it from

there. When I feel it's reached a certain point, I'll take it to the band, and then we'll all get together to complete it. The music is always the first thing that gets done, then the lyrics pick up from there. My background has always been in listening to singer/songwriters—everyone from James Taylor to Fiona Apple. The heavier side of things comes within the context of the entire band.

**HP:** Are you at all concerned that with all your notoriety there might be some sort of "Stand" backlash in 2002?

**AL:** I hope not. But that's all out of our control. I've seen it happen before to people that I'm close to, and I didn't understand that. I can relate to it when people think you've become overexposed, or something like that, but I don't believe that's happened with us. But sometimes fans are a little hard to figure out. They love you one day, and don't the next. Nobody really knows why that happens, but it does. We're not too worried about it happening to us, but you just never know.



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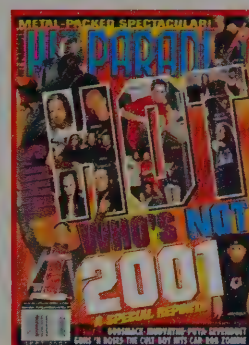
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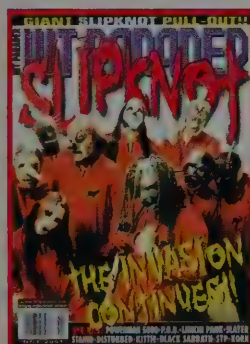
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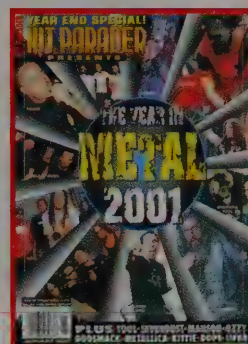
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# Rock & Metal

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| VHS-635  | Def Leppard - Live in England  | \$35.00 |
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**REVIEWS OF THE NEWEST CDs**

## **PAPA ROACH, *LOVEHATETRAGEDY***

In the two years that have now passed since their major label debut, *Infest*, rocketed them to international stardom, Papa Roach has solidified their position as one of the brightest lights in the New Metal pantheon. That luster is now further enhanced by the contents of their latest disc, *LovehateTragedy*, which often boldly explores the multi-faceted passions housed within the mind of band focal point Coby Dick. While the P Roach gang's musical bluster is the first thing you might notice on this surprisingly diverse collection, repeated listenings will reveal the depth of the group's artistic temperament as well as the free-wheeling passions housed within their creative souls.

**GRADE: B+**

## **FILTER, *THE BEST THINGS***

Filter is one of those bands that never ceases to surprise. Whether it's taking multi-year gaps between album releases and tours or enjoying a surprise hit with Y2K's *Take A Picture*, the band fronted by Richard Patrick now ranks among contemporary music's most continually intriguing units. That level of intrigue has been further heightened by the group's new effort, *The Best Things*, which wraps a somewhat distorted view of the American cultural landscape within Patrick's often acid-tongued presentations. The "yin/yang" nature of Filter's approach—where seemingly benign melodies house vitriolic lyrical exposes, and full-throttle metallic anthems feature surprisingly uplifting messages—only serves to further prove Filter's inherent genius. This is a very special album.

**GRADE: A-**

## **APEX THEORY, *TOPSY-TURVY***

Apex Theory is one of those bands that tries just a little too hard to be different. And as continually shown throughout their debut full-length release, *Topsy-Turvy*, sometimes it works... sometimes it doesn't. When this California-based quartet are rockin' on all cylinders, their sound is a rich blend of metal and rock influences. When they stray in their

efforts to become overly ambitious, the music occasionally takes on a lackluster, directionless bent that belies this unit's true nature. All-in-all, Apex Theory is a band that shows great promise, and as they begin to greater harness their seemingly boundless creative energies, they should make some significant contributions to the rock and roll scene.

**GRADE: B-**

## **HATEBREED, *PERSEVERANCE***

During their five-year career, Hatebreed have developed a loyal following who believe this Connecticut-based hard core unit may well represent the future of hard rock. The reasons for



**The Apex Theory: Interesting perspectives.**

such enthusiasm

can be heard all over the band's first major label release, *Perseverance*, as extreme and true-to-life a metal disc as one is likely to encounter this year. The musical world presented by this quintet is harsh, brutal and eminently dangerous, but through the vision of their musical craftsmanship, they manage to transform such elements into a highly listenable and at times a highly entertaining experience.

**GRADE: B**

## **12 STONES, *12 STONES***

When you grow up in a place like Mandeville, Louisiana, the pressures of succeeding in the music biz are few and far between. But perhaps it was because of their low-pressure, rural environment that the members of the new band 12 Stones were able to develop such a unique and special way of presenting their well-crafted slices of metallic life. With none of the group's four members over the age of 21, the quality of both the songs and the playing displayed on their self-titled debut disc is outstanding. But it is the songs themselves that are the unquestioned stars of these proceedings, providing listeners with a smorgasbord of hard rocking styles and sounds—all of which battle with one another for supremacy.

**GRADE: B+**



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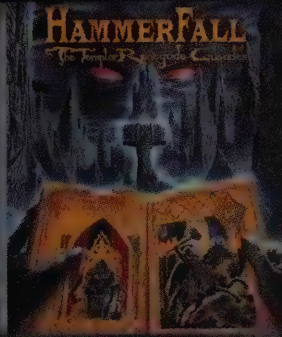
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the latest in new independant hard rock

rating system: \*\*\*\*\*awesome \*\*\*\*\*slamin' \*\*\*smokin' \*\*lame \*trash

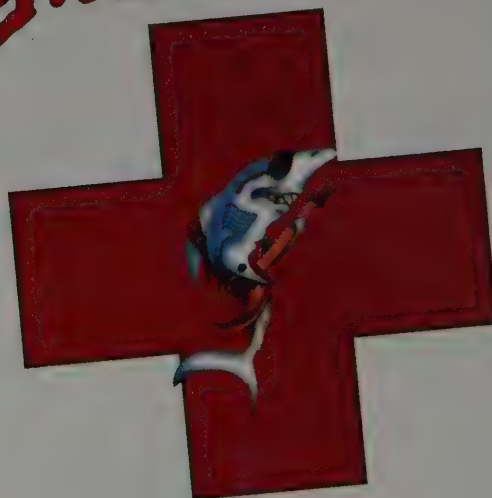
## GREAT WHITE, RECOVER

(Cleopatra Group, 13428 Maxella Ave., Marina Del Rey, CA 90292; ph: 310-823-0337)

While they never attained the stellar recognition of Motley Crue or Poison, Great White may well have been the most talented of the mid-'80s horde of L.A. "hair-metal" bands. In singer Jack Russell they possessed a superlative talent, a guy who could bend his voice to meet virtually any musical demand. That's why the group's latest release, **Recover**, is so interesting. By presenting cover tunes of classic songs from the likes of the Cult, AC/DC and Free, Russell's amazing voice is given free reign, and while he doesn't quite make the songs his own (a difficult task, indeed!), he and the Great White boys do justice to each and every one of them.

RATING: \*\*\*\*

# Great White



## RECOVER

## QUITTER, QUITTER

(Tortuga Recordings, PO Box 15608, Boston, MA 02215; phone: 617-247-3388)

Ya gotta love a band like Quitter. More bluster than talent. More blather than skill. Yet, despite these apparent deficiencies these Stoner Rock gods from the wilds of Boston manage to deliver the goods with power, passion and a surprising degree of precision. There's no question that these guys have their collective eyes set squarely on the prize of big-time hard rock recognition. And while their work may need a bit of spit and polish before they find themselves trodding the stage at major metal fests, we wouldn't bet against these guys making it, after all.

RATING: \*\*\*

# ARCH ENEMY



## wages of sin

## ARCH ENEMY, WAGES OF SIN

(Century Media Records, 2323 West El Segundo Blvd., Hawthorne, CA 90250; phone: 23-418-1400)

Hmmmm.... here's something different, a chick leading a Swedish Dark Metal band into action. And before you dismiss (as we almost did) the work of Angela Gossow as some sort of "gimmick", you should check out her work on Arch Enemy's latest outing, **Wages of Sin**. There's no question that this lady means serious business, and claims that she is among metal's most aggressive vocalists stand up to the rigorous test that a pair of well-trained ears bring forth. This is super-charged, super-loud and super-nasty metal played with dexterity and style. And to top it all off, the blonde-haired Gossow ain't too bad to look at. (Can we possibly be any more sexist?)

RATING: \*\*\*



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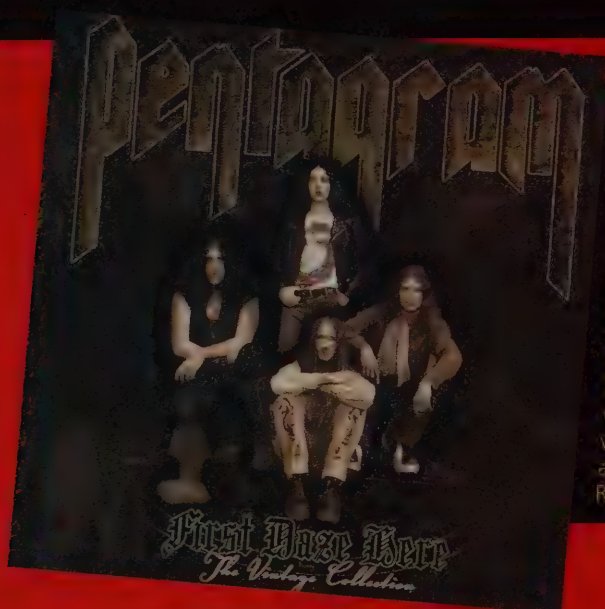
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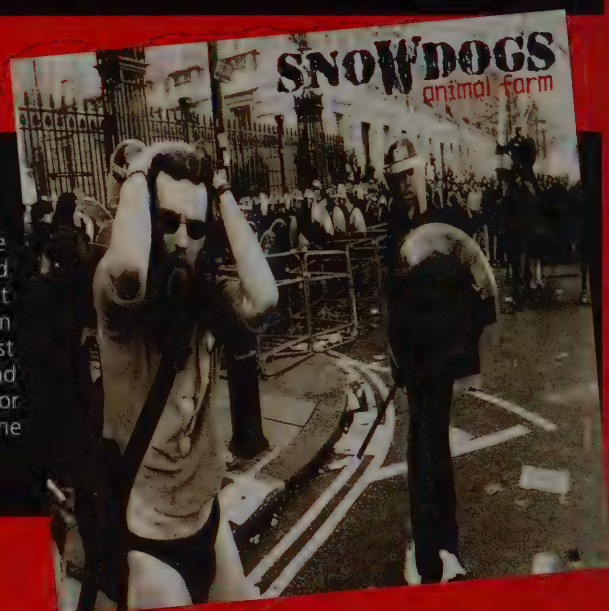


## PENTAGRAM, *FIRST DAZE HERE- THE VINTAGE COLLECTION*

(Relapse Records, PO Box 2060, Upper Darby, PA 19082; phone: 610-734-1000)

Back in the mid-'70s, Pentagram emerged as one of the first true "underground" metal sensations. Using Black Sabbath's brain-numbing volume and slightly satanic posturing as a starting point, these guys took it all to the next level, creating some of the creepiest, crawliest, heaviest music ever heard by the ears of mortal man. Whether you've been a long-time follower of the Pentagram cause or someone who may have never heard their hallowed name before, you should check out their "greatest hits" collection, **First Daze Here—The Vintage Collection**, one of the more imposing metal showcases we've heard in quite some time. Even those long-familiar with this unit will enjoy the re-mixed versions of the band's best-known tunes, as well as some vintage rarities.

RATING: \*\*\*\*



## SNOWDOGS, *ANIMAL FARM*

(Victory Records, 346 N. Justine, Chicago, IL 60607; phone: 312-666-8661)

The Snowdogs are one of those power-pop/punk acts that make you want to run out there and hit the off switch on their over-worked amps. We're all for non-stop energy and bad-boy posturings, but we've seen and heard all of this before from everyone ranging from Green Day to the Offspring, and unfortunately the Snowdogs just don't have the song catalog or the charisma needed to attain the kind of stellar recognition enjoyed by those other acts. Still, if you live for short, fast, furious infusions of pure rock and roll energy, then the band's latest, **Animal Farm**, may be right up your hole.

RATING: \*\*



## HURRICANE, *LIQUIFURY*

(Cleopatra Group, 13428 Maxella Ave., Marina Del Rey, CA 90292; ph: 310-823-0337)

Hurricane? Are they still around? Wasn't it, like, 1985 when Kelly Hansen and his boys first rode into town? Yup, but 17 years later, this L.A. based pop/metal unit seems to still be riding high, a fact evidenced by their latest collection, **Liquifury**. Fact is, back in the late '80s this album would probably have been HUGE, it's got some great songs and some stellar playing. But unfortunately for all involved, 2002 is a long way from the Golden Era of L.A. metal, and while the band's long-time fans will certainly enjoy this fine disc, it seems highly unlikely that it will manage to attract many new converts to the Hurricane cause.

RATING: \*\*\*

## THY PRIMORDIAL, *THE CROWNING CARNAGE*

(Candlelight, PO Box 41084, Manayunk, PA 19127; phone: 215-482-2552)

Eight years after their formation in Sweden the band Thy Primordial seems to be fully hitting their metallic stride. While any number of cliché-riddled Dark Metal elements lurk among the killer riffs and hell-bent vocals that distinguish their latest effort, **The Crowning Carnage**, these guys manage to fill the proceedings with just enough heart-felt power to pull it all off with glory. Indeed, works like these may just begin to change our ever-jaundiced view of the often laughably lame Swedish metal scene. Well, maybe not... but at least it comes close.

RATING: \*\*\*



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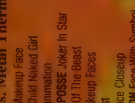
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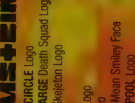
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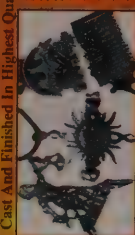
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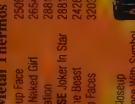
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# GEARING UP

## TECK TALK

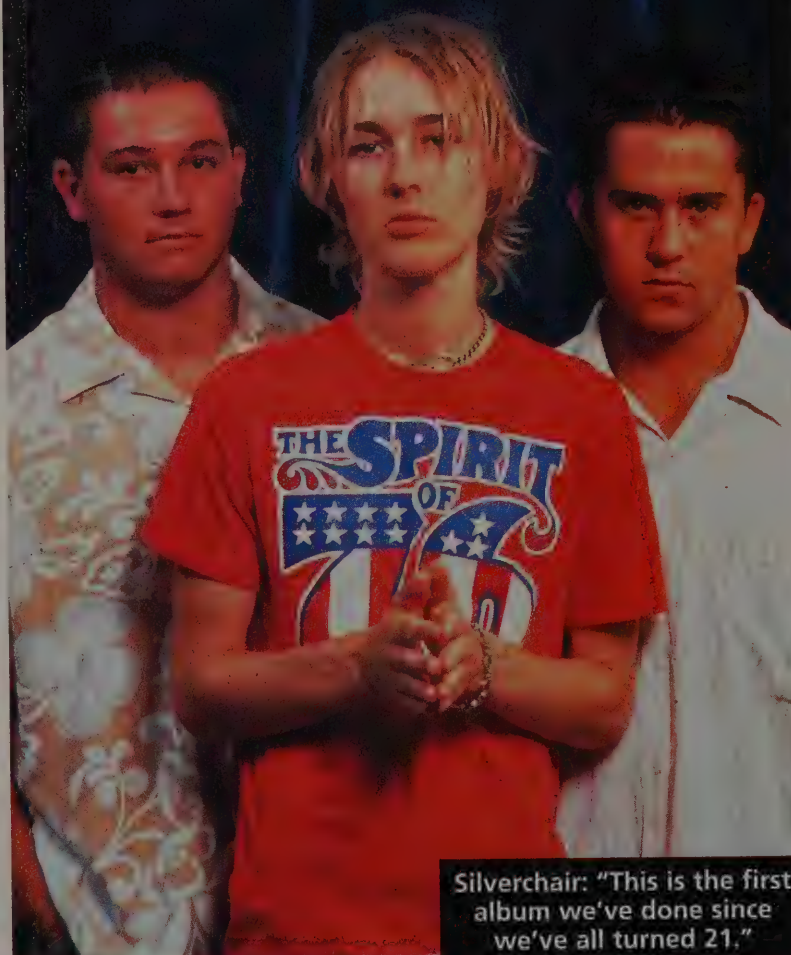
BY ANDY SECHER

**T**here can now be no doubt about it, Silverchair have grown up. Many of you may still think of these Australian lads as the fresh-faced teens who lit up the rock world with their proto-grunge rookie opus, **Frogstomp**, back in the mid-'90s. Perhaps you recall them from such transitional discs, as 1997's **Freak Show** or 1999's **Neon Ballroom**. But vocalist/guitarist Daniel Johns, bassist Ben Gilles and drummer Chris Joannou have certainly come a long, long way since any of those releases hit the rock and roll airwaves. With the release of their latest disc, **Diorama**, this stylish, emotive trio prove that they've found their true musical voice—and a powerful one it is. While their latest disc may not feature all of the guitar driven intensity that marked much of their earlier work, on their latest album Silverchair prove that their introspective, thought-provoking approach can be just as exciting as an amps-on-full power chord.

**Hit Parader:** **Diorama** represents a rather radical change in musical perspectives for

# SILVERCHAIR

**"This is a happier and more mature album than anything we've done before."**



Silverchair: "This is the first album we've done since we've all turned 21."

Silverchair.

**Daniel Johns:** Yes it does. What I set out to do when I started writing this one was explore melody to a great extent. I wanted to see where the music would go and what I could come up with by removing any and all restrictions. It was important to just let my melodic sensibilities take hold. Some of the things that developed out of that surprised me. Much of the music proved to be very uplifting and magical—which is quite a contrast to the dark songs that seem to fill most of our albums.

**HP:** Are you concerned that this approach may leave behind some of the band's long-time fans?

**DJ:** I can't really worry about that. My job—at least the way I look at it—is to take pride in being an artist and to push myself as best I can. If some fans have trouble with that, I'm sorry. I do believe that if they give this album a listen, they'll like it. It is different, but it's something that has a lot of sub-



stance, as well.

**HP:** Is it frustrating that many people will always use **Frogstomp** as their point of reference for Silverchair?

**DJ:** Yes, in some ways it is. When I listen to it now, I do cringe a bit in regard to certain aspects of the music and lyrics. For whatever reason— maybe it was the way I looked or the year in which the album came out— we were kind of lumped in with a lot of the grunge bands of that era. That was never true for us. We never belonged in that category. But I really can't worry about any of that now— it's a long time ago. We made that album, and considering how young and inexperienced we were at that time there is something to be proud of. But I don't believe that anyone should be too surprised that we have moved on from the sound on that first album. We've grown in many ways since then.

**HP:** You always bare your creative soul on albums. How difficult is that?

**DJ:** It wasn't particularly difficult this time because I was coming from a happier, more satisfied place. There have been times in the past when writing was extremely difficult and extremely painful— this wasn't one of them. I was one of the people who believed that if you didn't unburden your soul through your lyrics you ran the risk of creating superficial music. I discovered that's not necessarily true.

**HP:** How will the band's three-man lineup handle the expansive sound on the album when you go on the road?

**DJ:** There's no way we can. We've been touring with a keyboard player for the last few years, and this time we may actually travel with two of them— one to handle the piano parts, and the other to work the orchestral arrangements. The basis of the band is still the three of us, but this music is not designed to be played by a three-piece band. Once again, when I wrote these songs I didn't want to be encumbered with limitations.

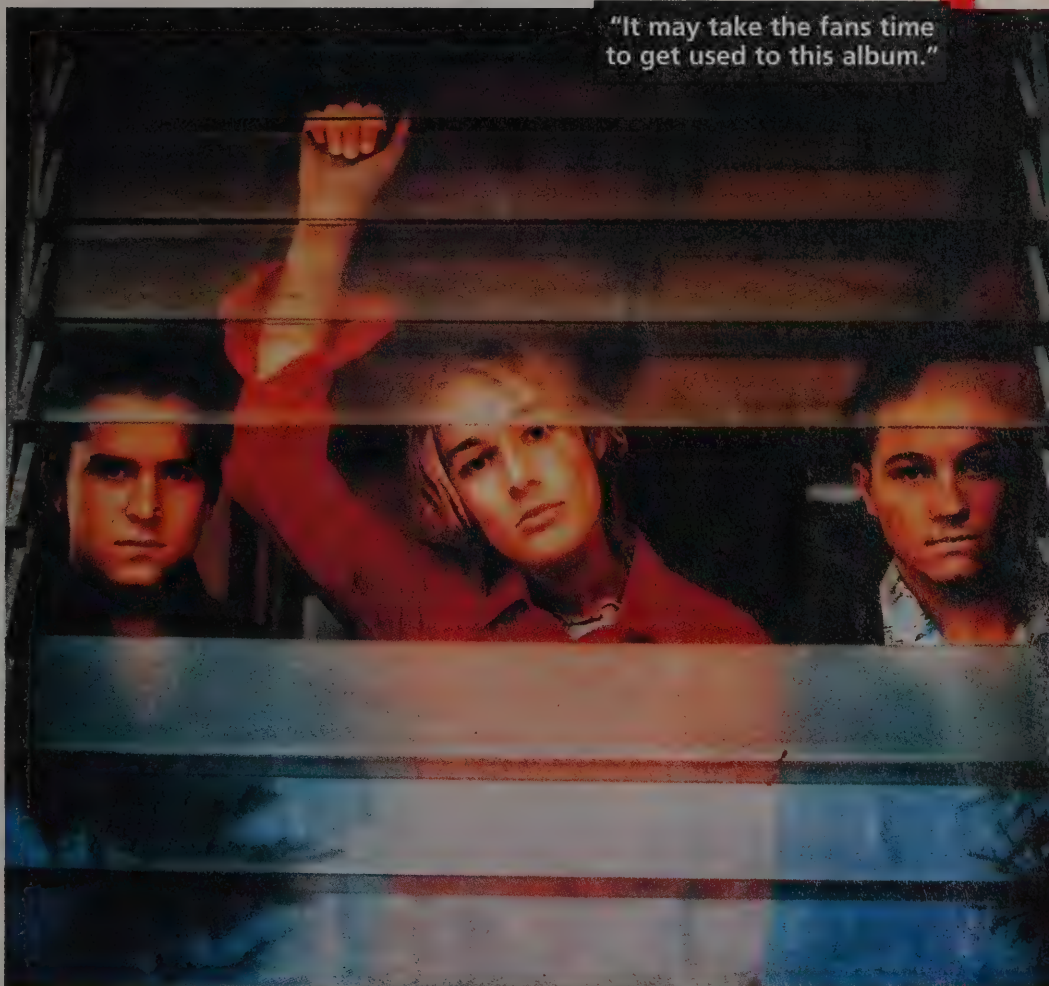
**HP:** How do you feel the band has grown since we last heard from you?

**DJ:** We've grown in a lot of ways. We've matured as people, and the music has matured as well. You should remember that we wrote so many of the songs that were on the first album when we were 13 or 14, so my world has certainly changed. **Diorama** is the first album I've written since I've turned 21. I've been exposed to so much more over the last few years, and those all naturally have an impact on the music you create.

**HP:** Did you find there is always some extra pressure on your shoulders due to the success you enjoyed so early in your career?

**DJ:** Not really. In fact, it's kind of strange. I never really considered success when we made the first album. I remember someone coming up to me at one point a few months after the first album was released and saying that the album has sold a million copies. My reaction was one of "Well, isn't it supposed to?" It wasn't until a number of years later that I began to realize the significance of what we had accomplished and how special it was. But we never let that early success impact upon us. I think we've kept most of the same basic attitude towards things that we've had since we've been a band. The music is still a release for us. We've just taken it to another level with **Diorama**.

"It may take the fans time to get used to this album."



**HP:** Having lived so much of your life in the spotlight, have you managed to get a firm grip on the essence of being a rock star?

**DJ:** You know, I never looked at myself as a star in any manner of speaking. When you enjoy recognition at the level that we did at a very early age, it's incredible— but you have no real points of perspective. At that time it was just fulfilling a dream I had since I was a little kid. I wanted to play music. I did that— the resulting fanfare is something I had no idea about. Since then, I've tried not to think about it. I deal with it as best I can, and I try to enjoy it. It's more important to me that what I do brings enjoyment to those who hear my music.



# INSTRUMENTALLY SPEAKING

## A GUIDE TO THE LATEST GEAR

WRITTEN BY MICHAEL SHORE COMPILED BY ILKO NECHEV

**S**ignature snare drums made with and signed by big-name drummers? We've covered 'em here before: Tama's Lars Ulrich, Stewart Copeland and Bill Bruford models come to mind, for starters. Well, Drum Workshop—whose state-of-the-art drums we've also covered many times in this space—has an interesting new spin on this idea: 16 newly announced "Drummer's Choice" snare drums.

The drummers include Neil Peart of Rush, Tommy Lee, Terry Bozzio, Stephen Perkins of Jane's Addiction, Josh Freese of A Perfect Circle, Tommy Stewart of Godsmack, and Ringo Starr's son Zak Starkey, who plays with The Who. But you won't find their names on the drums themselves, because all of these snare drums are standard issue DW models, which each player found, tried out, and decided to make their own.

None of these drummers ever sat down with DW's artisans and said, "Okay, I need a drum this size, made of this wood or metal, with these kinds of hoops..." Which, if you think about it, is an even bigger compliment to DW's quality and craftsmanship, not to mention DW's near-bewildering variety of size, material and finish options.

DW makes three basic snare drum lines, all available in 12, 13 or the standard 14-inch diameters, and depths ranging from 3 to 7 inches. The Collectors Series snares are either all-maple, in 10-ply or 6-ply thicknesses with 6-ply maple reinforcement rings, or one of five kinds of metal: stainless steel, brass, copper, aluminum, or bronze (brass may sound the brightest, bronze the warmest, aluminum the driest, etc.). Craviotto snares are meticulously crafted by master drummer Johnny Craviotto, each from a single piece of wood—no plies here, though 6-ply maple reinforcement rings are attached. Craviotto snares are generally very thick, thicker than 10 plies in fact, though with some exotic woods the thickness may vary. Craviotto maple snares offer the ultimate in warm maple sound, with plenty of high-end crack. Finally, there are DW's Edge snares, with chrome-plated brass or polished brass hoops at each end of a wood shell, so the traditional wood sound is sharpened and the typical metal sound is mellowed for a best-of-both-worlds effect. The brass hoops are fit precisely onto the shell, but to maximize the resonance of the wood center-shell, the hoops are not attached to the wood in any way. Instead,

they are held in place by the counterhoops and lugs. The hoops are fit so snugly and precisely to the wood shells, however, that even after removing the lugs and counterhoops you'd have to work at getting them off.

The "Drummer's Choice" series is a neat way for you to figure out exactly what sort of snare drum the drummers in this series actually play. Because these drums are, in fact, all from DW's normal inventory, there are no badges with engraved signatures on any of them. But, to make it easy to pick them out at your local retailer, each drum will be shipped with a large cardboard hang-tag, bearing a picture of the drummer who uses it on one side, and a quote from that drummer about the drum on the other side. Tommy Lee calls his 14 by 5 inch Edge with ebony oil finish "an amazing drum that cuts through the insane level of electric guitars that's needed for kicking major butt! Trust me, you need one!" Godsmack's

Tommy Stewart, who plays a 13 by 5.5 inch Craviotto with ebony oil finish, says "I really like the nice attack I get from the size, plus the warmth and fullness I get from the maple. It's a great combination of bite and body."

Josh Freese plays a literally heavy 14 by 6 inch Collectors Bronze snare, which he says is "loud and sensitive, just like me. Plus, it's super heavy and I like watching people try to pick it up." And Stephen Perkins, who plays an unusual 13 by 7 inch Edge in champagne sparkle finish, nicely sums up the unique appeal of the Edge snares when he says "the brass part of the shell and 13 inch diameter creates a great high-end attack, while the maple and 7-inch depth provides a nice fat tone." For more on these

and DW's many other drums, not to

mention its more affordable Pacific drums, please write: Drum Workshop, Inc., 3450 Lunar Court, Oxnard, CA 93030, or visit their web site: [www.dwdrums.com](http://www.dwdrums.com).







#### IBANEZ KORN SIGNATURE BASS

Korn's bassist Fieldy has put his name on the latest addition to Ibanez's signature bass line. The K5 is indeed a 5-string bass with such high-end features as a padauk and mahogany body for extra-heavy tone, active pickups, and the Ibanez Vari-Mid EQ which lets you create a seemingly infinite variety of bass tones. There are also a special K5 inlay at the 12th fret as well as Fieldy's silk-screened signature on the headstock. For more information, please write: Ibanez, P. O. Box 886, Bensalem, PA 19020, or visit them on the web: [www.ibanez.com](http://www.ibanez.com).

#### B.C. RICH SLIPKNOT SIGNATURE GUITAR

Legendary guitar makers B.C. Rich have gotten together with Slipknot's Mick Thomson to make his new Signature Series guitar, which is based on the famed B.C. Rich Warlock model. Its maple-topped mahogany body comes in black or Blood Red (of course) finishes, with body, neck and headstock binding. It has EMG HZ humbucking pickups, black hardware, Quad bridge, 24 jumbo frets, Widow-style headstock (painted to match the body finish), custom fingerboard inlay, and a Mick 7 logo on the truss-rod cover. All that for \$799 suggested retail price? Bloody good deal! For more information, please write: B.C. Rich Guitars, 4940 Delhi Pike, Cincinnati, OH 45238.



#### EMEDIA GUITAR SONGS CD ROM

eMedia, whose Guitar Method is the world's best-selling guitar instructional CD-ROM, has upgraded its acclaimed Guitar Songs CD-ROM. Version 2.0 teaches guitar and bass parts for 21 hits by such greats as Eric Clapton, allowing students to listen to guitar-only, band-and-vocal-minus-guitar, bass-only, no-bass, and rhythm-only versions. New variable-speed MIDI tracks make learning easier, letting you slow down tracks and then speed them up as you learn them better, while an animated fretboard synchronizes fingerings to the music tracks in real time—even displaying bends, vibrato and slides as they are played. The revised "song looping" feature makes it easier to highlight and repeat complex parts of any song. Notation and lyrics are also highlighted as songs play, and you can display guitar music in standard notation or guitar tablature. Tracks on Guitar Songs 2.0 include Clapton's *Before You Accuse Me*, Carlos Santana's *Oye Como Va*, Stevie Ray Vaughan's *The Sky Is Crying*, The Who's *Behind Blue Eyes*, and a special version of Heart's *Magic Man* played just for the CD-ROM by Heart's Roger Fisher. For more information, please write: eMedia Corp., 664 NE Northlake Way, Seattle, WA 9815, or visit them on the web: [www.emediamusic.com](http://www.emediamusic.com).





INSTRUMENTALLY SPEAKING

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## TAMA ROADPRO DRUM HARDWARE

Tama's all-new ultra-durable Roadpro hardware has been designed for and with the input of professional players, with the goal of increasing simplicity and durability. The new models have the same sized tripod bases as Tama's heavy duty New Titan line, but the middle and upper tubes are a bit thinner, for better balance and to better fit such attachments as the MTH900 Modular Tom Holder. The attention to detail throughout the new line is most impressive: the gears on the snare basket and cymbal tilters have nearly twice as many teeth for finer adjustments; the snare stand's new "Escape Claws" have rubber tips that eliminate snare-hoop choking; the rods on the cymbal holders are 2 mm thicker for better durability; the die-cast pipe joints use a bolt-and-nut design instead of a direct bolt insert, for more security and easier replacement. For more information, please write: Tama, P.O. Box 866, Bensalem, PA 19020, or visit them on the web: [www.tama.com](http://www.tama.com).

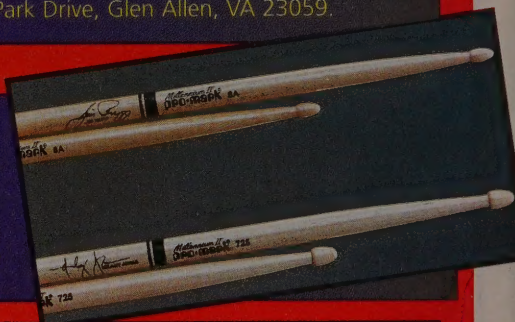


## SONOR DP492 BASS DRUM PEDAL:

Sonor, one of the world's most respected names in drums, has a bunch of different new bass drum and double-bass drum pedals out, including the DP492, the latest addition to Sonor's Solid Series of hardware. The DP492 lives up to the "Solid" name with die-cast pedal board with toe-stop, dual-surface plastic and felt beaters, bearing-and-hook spring assembly, hardened steel universal joints, silent single-chain drive, and aluminum center U-joint housing with two-point position adjustment. For more information, please write: Sonor, 1000 Technology Park Drive, Glen Allen, VA 23059.

## PRO-MARK HILARY JONES DRUM STICKS

Pro-Mark's new TX725W Hilary Jones model drumsticks are named for the lovely and talented jazz-rock drummer, whose power playing allows her to rock as much as any jazz drummer possibly can. The wood-tipped hickory sticks are 16 inches long and 39/64 inch in diameter, with short taper and rounded, slightly triangular tips. Ideal for rock and for lighter playing situations. Suggested retail price \$12.45 per pair. For more information, please write: Pro-Mark Corp., 10707 Craighead Drive, Houston, TX 77025.



## MAPEX JANUS 950 TRANI-HAT STAND

The new Mapex Janus 950 Universal Trani-Hat is a very cool update of the excellent Janus Transmission Hi-Hat system that Mapex introduced in 2000. The original Janus (named for the mythological two-faced God) eliminated the need for a second remote bass drum pedal when using double-bass pedals with a single bass drum: the space savings was achieved

with a "shoe-wing" footboard that let you shift the hi-hat pedal, which was linked not only to the hi-hat but also to the double-bass pedal through its universal remote connector; using an exclusive bicycle-gear-style derailleur, moving the pedal would shift its function from activating the hi-hat to activating the second bass drum pedal. The original Janus was an all-in-one unit, with twin-beater bass drum pedal, universal connector, and hi-hat stand with "shoe-wing" footpedal. The new Janus 950 saves you money as well as space, and lets you keep the feel of whatever bass-drum pedal you may already be using: it's just the hi-hat stand with the special footpedal and derailleur, and it can connect to any universal—so if you already have a double-bass pedal it can remain as your primary unit. For more information, please write: Mapex USA, P.O. Box 1360, La Vergne, TN 37086-1360, or visit them on the web: [www.mapexdrums.com](http://www.mapexdrums.com).





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